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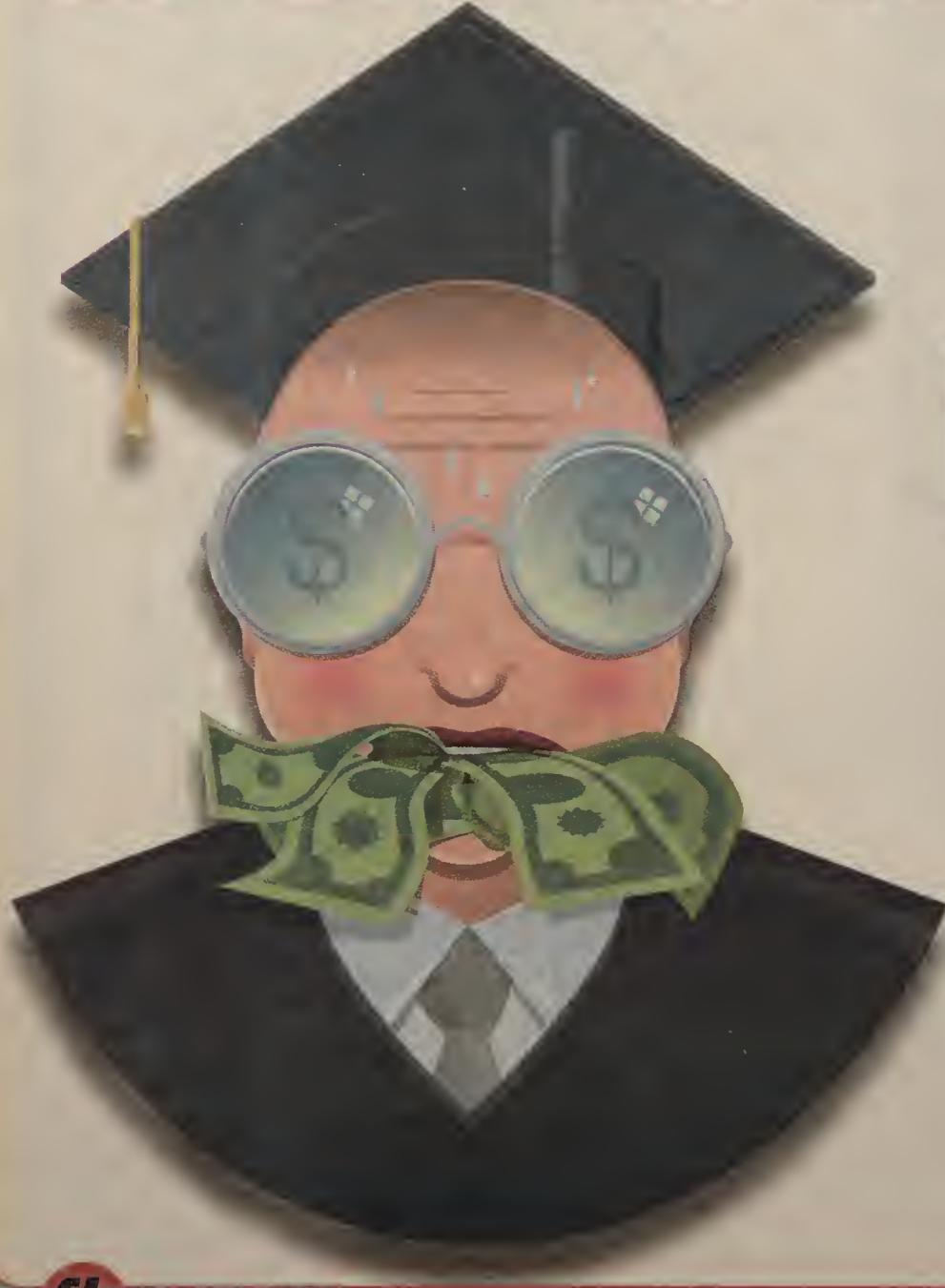
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GOING GIRL

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Girl power: At a press conference last week, Sup. Sophie Maxwell declared March 15 "Urban Girls' Services Day." Maxwell and local service-organization representatives, including Jessica Nowlan (pictured) of the Center for Young Women's Development, called attention to the dire need for more gender-specific services for at-risk and delinquent girls. Services, she said, need to be tailored to address sexual assault, motherhood, and the shortage of foster homes for girls. Juvenile delinquency among girls is a growing problem in San Francisco: girls' offense bookings rose 121 percent between 1990 and 1994. Finding new funding sources for girls' services will be crucial as federal Temporary Aid to Needy Families dollars run out in 2003.

cover story

Freedom of Information 12

Secret research funding within the University of California, enforcing the Sunshine Initiative, victories, legislation, and more. Our 16th annual FOI issue

Silence in class Governor Davis's new science institutes could further undermine the University of California's mission — and be hazardous to your health. By Daniel Zoll (p.12)

Partly cloudy S.F.'s landmark Sunshine Initiative has helped open up city hall — but some serious problems remain. By Cassi Feldman (p.16)

Public interest A roundup of the state's freedom of information legislation for 2001. By Randy Lyman (p.19)

Spreading sunshine San Francisco's landmark Sunshine Ordinance has spawned similar efforts in East Bay cities. How well are they working? By Randy Lyman (p.21)

Feeling the heat of the sun The *Bay Guardian* celebrates its FOI battles. By Savannah Blackwell (p.22)

FOI winners Presenting the winners of the 16th annual Society of Professional Journalists James Madison Freedom of Information Awards (p.23)

The cover: Illustration by Regan Honda.

The San Francisco Bay Guardian

March 21-27, 2001

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in this issue

When I was a reporter for the *Hartford Courant*, way back before my hair was gray (and — yeah, I'm getting old — before Ronald Reagan was even president), we solved the problems with local government secrecy pretty easily. We went to the Connecticut Freedom of Information Commission.

The FOI Commission is a state agency that investigates complaints about backroom meetings and public officials refusing to release documents. You didn't need a lawyer, and there wasn't a significant filing fee. *Courant* reporters went before the commission about once a week it seemed — and when I was there, we almost always won.

The commission listened to the complaint, listened to the public agency's response, then issued a ruling — and if the ruling was in favor of the complainant, the commission had the authority to order the public agency to immediately release the requested records.

If San Francisco had an FOI commission with real authority, a lot of the problems outlined in Cassi Feldman's story on page 16 might go away. As Feldman reports, the city's two-year-

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Anarchist Book Fair
Nessie says check it out on Sat/24. sfbg.com/nessie

The CIA's neo-Nazis
Strange bedfellows boost extreme right in Germany. Martin A. Lee's *Reality Bites* every Monday. sfbg.com/reality

Bad news bears

When media might makes right. Read Norman Solomon's *MediaBeat* online every Friday. sfbg.com/MediaBeat

TV picks

Breaking the Glass: The American Basketball League, on KQED, channel 9, Fri/23, 11:30 p.m. sfbg.com/media/tv

Radio listings

Counterspin with Tali Woodward on the Edison schools, on KALW, 91.7 FM, Thurs/22, 8 p.m. sfbg.com

Union city

Anhoni Patel watches Debbie Harry and Pat Benatar act, in *VHS Nation*. sfbg.com/AandE/vhs/

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Construction pigeons are on the move. *Loooseleaf*, new short fiction every Thursday by Dan Leone. sfbg.com/loooseleaf

Morning in Zacatecas

The divine liquid *aguamiel*. Naim Sultan every Thursday in *Off Trail*. sfbg.com/offtrail

Time out

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letters to the editor

Parenti on Yugoslavia

In his review of my book *To Kill a Nation: The Attack on Yugoslavia*, Joel Schalit describes me as having a "nostalgia for the old Yugoslavia" ["Around the World with the Literary Left," 2/28/01]. If by "nostalgia" (a silly inap-posite word) he means some kind of sentimental attachment to the old order, he is quite wrong. But like many in the former Yugoslavia itself, I am nostalgic for the guaranteed income, free education, medical care, and affordable housing that Yugoslavs once enjoyed, things that Schalit seems markedly unconcerned about.

This "nostalgia," Schalit goes on, forces me "to whitewash the racism of the Milosevic regime and question whether it ever had a policy [of] ethnic cleansing (despite the fact that this policy was well-documented)." But I cite any number of Western sources — including the OSCE, the E.U., various U.N. commissions, the German Foreign Ministry, U.N. generals, former State Department officials, Spanish forensic teams, and various Western media — who were unable to find reliable documentation that the democratically elected Yugoslav government ("Milosevic regime") pursued a policy of ethnic cleansing, or officially sanctioned genocide and mass rape, though atrocities and rapes were certainly committed by all sides.

I also note that the worst instances of ethnic cleansing involved the U.S.-backed Croatian drive against the Serbs in Krajina, and the NATO-backed drive against all non-Albanian groups in Kosovo. Furthermore, the diplomatic war-mongering

TROUBLE TOWN



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cles." I'm happy to hear it, but I wonder what progressive circles he frequents.

Michael Parenti
Berkeley

The value of astrology

In his article "Astronomy and Its Discontents" [3/7/01], Mark Krumholz makes some useful points about keeping the public informed of the progress of science. Especially given the overwhelming scientific evidence of ongoing environmental destruction.

On the other hand, I really wish scientists would stop talking authoritatively of things they know nothing about. Krumholz's story about James Randi's supposed debunking of astrology proves nothing except the arrogance of science and the gullibility of teenagers. Anyone who studies astrology in depth cannot help but see its value in shedding light on the personal problems which ultimately create the "real changes our society faces." The problems Krumholz imagines solving are mostly ones created by science.

Michael Marrelli
San Francisco

Israel and the cowboys

Re: the student movement for Israel divestment, I hope they succeed ["Unfair Shares," 3/14/01]. Thank you for an interesting article.

Today I read that an Israeli settler had been sentenced to six months of community service for the crime of pistol-whipping to death an 11-year-old Palestinian stone thrower.

A Palestinian 15-year-old girl was sentenced to six years for an attempted stabbing of a settler.

Rooting for Israel is like cheering on the American cowboy as he slaughters the Indian.

Mike Duffy
Scotts Valley

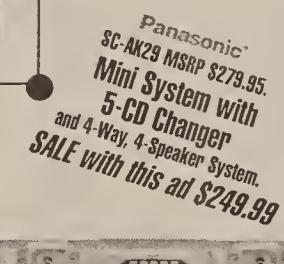
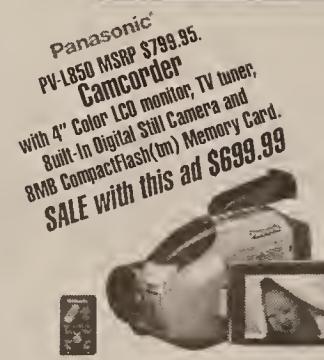
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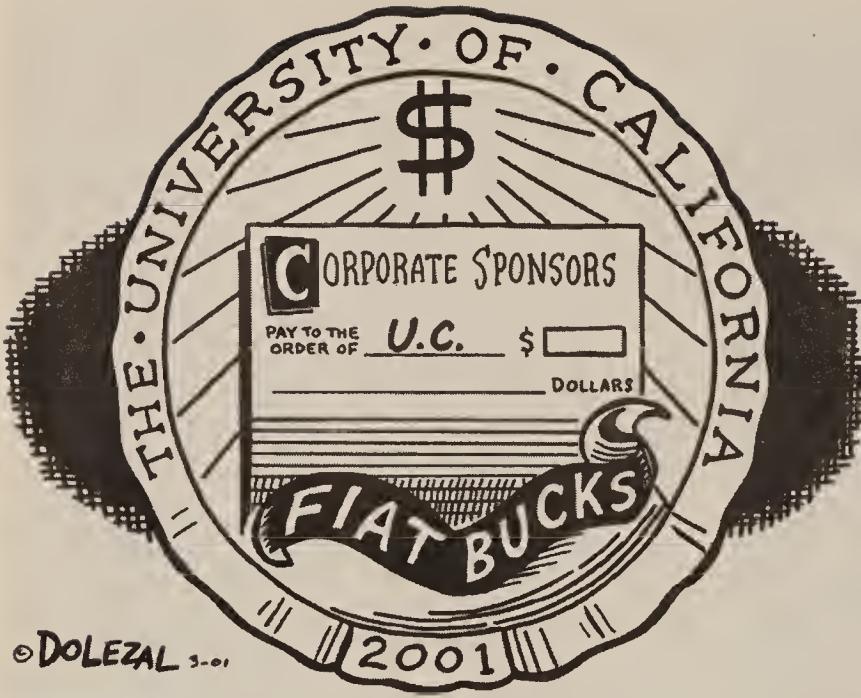
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opinion

by Richard I. Grossman

Electricity and democracy

The people of California chartered Pacific Gas and Electric Corporation, Edison International Corporation, and their subsidiaries to provide for the state's energy needs. Not to define energy policy. Not to write the law. Not to buy public officials, publishers, editors, and civic leaders. Not to pipe billions of ratepayer and taxpayer dollars out of state. Not to roam the world, buying up other corporations, poisoning other people's communities, and vacuuming up other people's money. Not to prevent efficient, renewable, and public energy systems from replacing wasteful, complex, and deadly corporate systems.

And not to run the state into the ground.

The U.S. Constitution does not mention corporations. California's Constitution says: "All political power is inherent in the people" (article 2, section 1). Yet corporations dominate politics by controlling ideas, values, laws, and people's money. How does this happen?

Among other things, the U.S. Supreme Court insulated these corporate managers from public authority. For example, in 1886 the court gave corporations the 14th Amendment's "equal protection" (*Santa Clara County v. Southern Pacific Railroad Corporation*). There was no public discussion, no legislative discussion. Chief Justice Waite simply said: "The court does not wish to hear argument on the question whether the ... 14th Amendment to the Constitution ... applies to these corporations. We are all of opinion that it does."

Over the next century corporations won most of the Bill of Rights. In 1986 they won the last chunk of our First Amendment, revoking our right to defend ourselves against corporate lies wrapped around utility bills (*Pacific Gas and Electric Company v. Public Utilities Commission*). Despite public discussion and California's legislative decisions to the contrary, Justice Powell simply said: "For corporations as for individuals, the choice to speak includes within it the choice of what not to say. And we have held that speech does not lose its protection because of the corporate identity of the speaker."

Armed with these and other judicial gifts, energy corporations have crushed people's initiatives and referenda instructing public officials to map out solar and public energy transitions.

Banking corporations, seed corporations, computer corporations, automobile corporations, oil

corporations: they all do what California's utility corporations have legally been doing. Agribusiness corporations write food policy law. Insurance corporations write health care law. Automobile corporations write transportation policy law. Together they write global corporate rights law and call it free trade.

A few hundred giant corporations govern. They define the nation's needs, values, choices, and spending by superintending the people's debates, elections, lawmaking, jurisprudence, and education.

The short-term deal to keep the lights on is about legislators and the governor enabling PG&E and Edison International corporations to dig deeper into people's pockets. If longer-term deals are left to these corporations — and to financial giants like Goldman-Sachs Corporation and Citigroup Corporation — they will take our socks while melting down the Sierras.

So for starters, Californians must amend the state's corporation laws to ban corporations from:

- exercising rights reserved for human beings, including freedom of speech and assembly, due process, equal protection under the law;
- buying allegiance and silence by giving money to schools, museums, Little League teams, scouting organizations, and other community groups;
- investing money in political candidates, political parties, political action committees, initiative or referendum campaigns, or influencing any public discussions or legislation;
- advertising anywhere about ideas, values, and public policy;
- denying freedom of speech and assembly to employees;
- owning other corporations.

Of course, corporate operatives will claim that the U.S. Constitution renders such lawmaking beyond the authority of the people. Their lawyers will tell federal judges to deny the people's will. Experts everywhere will proclaim that people have no right to touch corporate law.

But we will not solve the electricity or any other crisis without addressing our lack-of-democracy crisis. ♦

Richard Grossman is codirector of the Program on Corporations, Law and Democracy (POCLAD), www.poclad.org. A former California resident, he now lives in New Hampshire.

editorials

Making sunshine work

There's good news on the San Francisco sunshine front. As Cassi Feldman reports on page 16, the passage of Proposition G in November of 1999 has moved a city plagued by secrecy and sleaze a few giant steps toward demonstrating that it really is the sunniest city in America.

But there are still some clouds over the picture — and most of them trace back to the office of City Attorney Louise Renne.

The secrecy problems in San Francisco today aren't, for the most part, due to problems in the Sunshine Ordinance. They're due to an aggressive lack of enforcement, and in some cases direct efforts to avoid enforcement, on the part of a city attorney who for years has been waging a war against open government.

Here's one long-standing example of how Renne's office works: In 1987 Renne's office negotiated (behind closed doors, in a meeting room at Pacific Gas and Electric's headquarters) a series of long-term contracts for the sale of the city's Hetch Hetchy electric power. The staff memos discussing the contracts were kept secret. The minutes of the negotiating sessions were kept secret. The draft contracts themselves were kept secret. Not until the *Bay Guardian* forced the city attorney to release the records (after the contracts were signed) did the public learn just how bad the deal was for the city. We gave Turlock and Modesto irrigation districts most of our power — and now it's costing the taxpayers tens of millions a year (see "Renne Attacks Public Power," 3/7/01).

Fast forward to February 2001, when the supervisors are preparing to place on the ballot a proposal to form a municipal utility district. All of a sudden, out of nowhere, Renne's deputies start meeting privately with board members to pro-

mote an "alternative" to the MUD — some sort of City Charter amendment (that the city attorney, long an enemy of public power, would write). What would that proposal (which many public power advocates saw as an effort to sidetrack the MUD) actually look like? What information (accurate or misleading) was Renne's office giving the new supervisors? There's no way to know — because the memo and any related information Renne's office may have given the supervisors is secret. The charter amendment ploy was just the latest in a series of moves Renne's office made to block or undermine the MUD effort and leave PG&E with its illegal private monopoly in San Francisco.

We've seen the cost of secrecy, and it's staggering. The supervisors — who, after all, are Renne's clients — should demand to see copies of any documents her office has produced (or that private consultant Mark Mihaly has produced) relating to the MUD, or the charter amendment ploy, and vote to release those records to the public.

Overall, the most immediate solution to the nagging secrecy problems at City Hall is dumping Renne in November and electing a new city attorney (see "Renne Must Go," 3/14/01). But in the meantime the Sunshine Ordinance Task Force should investigate the long list of enforcement problems outlined in "Partly Cloudy," page 16, and should aggressively press for the release of records. Ultimately the city may need to give the task force, or another independent body, the legal authority to enforce the sunshine law (see In This Issue, page 5), and the supervisors should hold hearings and look into that idea.

The passage of Prop. G demonstrated the strong commitment of San Francisco voters to open government. Now it's time to clear out the cobwebs of secrecy that are holding that initiative back. ♦

Keep UC public

When we heard about the selection of UC San Francisco as the site of one of Gov. Gray Davis's new Institutes for Science and Innovation, we asked the school for a copy of its winning proposal, which included letters from private companies pledging their support. It didn't seem like a big deal: the proposal was prepared by one public agency covered by the California Public Records Act (UC) and sent to another public agency (the Governor's Office), and the winners were announced in a big press conference with lots of fanfare. It's more than a month later, and we're still waiting to see the proposal.

UC's delay in filling our seemingly routine request is symptomatic of a pattern of secrecy that's becoming a serious problem at the giant public institution. As Daniel Zoll reports on page 12, the secrecy that's part of the rapidly increasing privatization of UC affects more than public records. It's also getting in the way of the normal conduct of academia: professors find that they can't publish research papers until private corporate sponsors review them.

UC argues — with some validity — that it needs the money, and that the state isn't adequately funding the system. The first and most obvious solution is to increase UC's funding so it doesn't need corporate cash.

The state legislature needs to move immediately to make sure the university doesn't become a secret research and development park for multinational corporations. Among other things, it should:

documents generated as part of public university-industry partnerships, regardless of whether or not they might contain "trade secrets." If companies want to do business with public universities, they must be prepared to comply with laws governing public records.

- Hold immediate hearings on the university-industry complex in California and the use of public funds to subsidize the research of huge multinational corporations.

- Prohibit professors from having direct financial ties with companies sponsoring their research; high-level administrators such as Atkinson should be banned from having financial ties to any university partner.

- Amend the state's 24 percent research and development tax credit so it doesn't apply to research agreements with universities, or limit the credit to small or medium-size California-based businesses.

- Require all full-time faculty members to prepare annual economic disclosures.

- Ban faculty and administrators from using university-paid time and facilities to work for for-profit corporations.

- Ban UC or any of its campuses from joining any industry trade groups, such as the Biotechnology Industry Organization, in any capacity.

- Prohibit UC from entering any industry-sponsored research deals that require delays on the publication of research.

UC is a public university. Research priorities should be set in public by scholars and scientists — not corporate officials with secret agendas. ♦



s.f. confidential
by gabriel roth

Poor planning

If there's one thing everyone in San Francisco's fractured political world agrees on, it's this: we need more affordable housing. So you'd think the city would be eager to collect all the housing money it could.

You'd be wrong.

In the past three years planning director Gerald Green has let \$9.3 million earmarked for affordable housing slip through his fingers — just by failing to adjust a formula for inflation.

"The director of the Planning Department was required as a matter of law to raise the impact fee when there was a booming economy. Not to have done so is a travesty," says Sup. Aaron Peskin, who last month publicly blasted Green for failing to increase the housing take. "We have foregone millions of dollars of funds for the development of affordable housing at the time of an unprecedented housing crisis."

That's the bad news. Here's the good news: we can get it back.

• • •

Since the early 1980s, San Francisco has made office developers build affordable housing. The rationale is simple: If you build offices, you're bringing jobs into the city — and people to fill them. Either they can displace existing residents or we can build more homes.

Developers who build more than 25,000 square feet of office space in San Francisco have a choice: they can build affordable housing, or they can pay a fee to the city and let the Mayor's Office of Housing do it. That fee was set in 1994; developers pay \$7.05 for every square foot of new office space they create.

According to the law, the planning director is supposed to adjust the fee every year to keep up with changes in the cost of housing. But until recently, that provision went almost unnoticed.

During the late 1980s and early 1990s, when large office development came to a standstill, there were no housing fees for the city to collect. So the program dropped beneath the radar. When the late-1990s boom arrived, not many people — even those who build or lobby for affordable

housing — were thinking about collecting fees from office developers.

Since 1996, housing prices have skyrocketed and office construction has taken off — a combination that should have translated into a windfall for the affordable-housing fund. But throughout the boom, developers were paying into the fund at 1994 rates.

In the past three years, the city has collected \$21.5 million for affordable housing from office developers. But that figure would be \$30.8 million if Green had followed the law. We made that calculation based on studies of the Bay Area housing market and the city's records of developer payments (see chart).

The actual revenue lost amounts to far more than the \$9.3 million Green failed to get from developers. If a city puts money into housing construction, it qualifies for federal and state grants and tax credits. The money Green lost could have been used to leverage more — up to three times more.

In all, that money "could probably produce minimally 100 more units of family housing," says Randy Shaw, director of the Tenderloin Housing Clinic. Around 100 families sleep in San Francisco's homeless shelters every night. "Or you could use it to take residential hotel rooms off the speculative market. Or you could buy up a couple of blocks in the Mission and there'd be no more evictions. It would make a big difference, if it were used properly."

The law doesn't allow Green to choose not to raise the fee. "Such an in-lieu fee shall be revised effective January 1st of each year," reads section 313.6 of the Planning Code.

What's more: if developers don't pay the fee for any reason — including the planning director's failure to notify them — the city must file a lien against the office building to get the money back.

In other words, the city can charge developers for the back fees Green failed to collect.

The political will is certainly there. The supervisors have already begun aggressively looking for more housing money. Last month they considered two pieces of

legislation to beef up the office-development fee — one prepared by the Planning Department, the other by Sup. Tom Ammiano. They passed Ammiano's tougher proposal. As a result, the office fee has finally been raised to \$11.34; next year it'll be up to \$14.96. Retail, entertainment, and hotel projects will also be hit with substantial housing fees. And on March 19, Sup. Jake McGoldrick called for an audit of the housing-fee program that would determine whether any developers have failed to pay the fee entirely.

But no one seems to have noticed the Planning Code provisions that give the city a right to back fees from developers. Peskin, for one, is interested. "The Board of Supervisors should do everything within the bounds of the Planning Code to see if we can go back and get some of that money," he says.

• • •

The way the money has been handled says a lot about the Brown administration's commitment to affordable housing.

Three agencies are involved in the program: the Mayor's Office of Housing, the Planning Department, and the Department of Building Inspection. Each agency has a different system for tracking office developments; some developers may have slipped through the cracks and been granted permits without paying.

And there's no guarantee that any money collected will actually be used for new housing — or anything at all. In October the *San Francisco Business Times* reported that "officials at the Mayor's Office of Housing concede they had forgotten about ... \$7.3 million that had built up in the fund."

It's still not clear why the fee wasn't raised. Officials at the Planning Department and the Mayor's Office of Housing referred questions to Green, who didn't return repeated calls for comment. But he and other city officials have offered some pretty lame excuses.

This one appears in a recent report to the Board of Supervisors from budget analyst Harvey Rose: "According to Mr. Costolino Hogan of the Planning Department, the \$7.05 fee has not been increased since 1994 because the Planning Department has not considered the matter."

I'm sure that will make the 100 or so families in the shelters — and the 100

percent from the previous year; in 1998, 17 percent; and in 1999, 9 percent.

According to those figures, the \$7.05 fee should have been raised to \$8.32 in 1998, \$9.73 in 1999, and \$10.61 in 2000.

So we recalculated the amounts the developers paid according to those higher rates. Those calculations show that the rate freeze cost the city a total of \$9,276,029.67.

Please note:

- The chart lists the office development on which housing fees were collected up to the end of last year. Some buildings aren't listed because the developers haven't paid yet. And it's possible some developers were issued permits without paying the fee at all. In that case they won't show up on this chart.

- Instead of paying the fee, developers can build affordable housing themselves or purchase "credits" from other developers who have built affordable housing. Or they can take a mix-and-match approach, combining credits or new construction with contributions to the housing fund. Our chart reflects only the fee payments, not units built or credits.

- If the fees had been raised each year, developers would likely have rushed to make their payments before each raise. Those who did would have paid a lower fee than our chart indicates.

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Building	Year of payment	What they paid	What they should have paid	Loss
245 Front St.	1999	\$413,493	\$487,969.59	\$74,485.59
690 Townsend St.	1998	\$1,901,244	\$2,243,737.60	\$342,493.60
Pier 1	1999	\$538,746.90	\$743,547.14	\$204,900.24
101 Second St.	1999	\$1,122,007.50	\$1,549,528.50	\$426,522.00
700 Seventh St.	1999	\$1,929,233	\$2,662,615.19	\$733,392.19
First and Howard, building two	1999	\$3,104,920	\$4,295,092.00	\$1,190,272.00
1 Market St.	2000	\$222,406	\$334,713.14	\$112,307.14
435 Pacific Ave.	2000	\$229,125	\$344,925.00	\$115,700.00
2801 Leavenworth St.	2000	\$292,000	\$424,400.00	\$142,400.00
215 Fremont St.	2000	\$339,047.05	\$509,748.92	\$170,701.77
150 California St.	2000	\$348,925.60	\$525,120.65	\$176,195.05
33-44 Tehama St.	2000	\$349,975	\$525,195.00	\$176,220.00
670-690 Second St.	2000	\$423,000	\$636,600.00	\$213,600.00
475 Brannan St.	2000	\$447,675	\$673,735.00	\$226,060.00
Bryant Square	2000	\$1,043,400	\$1,570,290.00	\$526,990.00
881-899 Howard St.	2000	\$1,118,015	\$1,684,077.89	\$565,062.99
235 Second St.	2000	\$1,262,979.30	\$1,900,739.06	\$637,759.76
350 Rhode Island St.	2000	\$1,762,500	\$2,652,500.00	\$890,000.00
1 Second St.	2000	\$1,897,272	\$3,005,823.53	\$1,009,551.53
300 and 342 Howard St.	2000	\$2,679,675	\$4,031,310.99	\$1,352,635.99

This chart shows the money lost thanks to planning director Gerald Green's failure to raise the affordable housing in-lieu fee on office development.

The developers paid \$7.05 per square foot of new office space in their projects. That rate was set in 1994. According to the Planning Code, the fee should be revised on Jan. 1 of each year to match changes in the price of new housing construction in the area.

Information on changes to housing costs is supposed to come from the IRS; if the IRS doesn't update the figures, the law says, the city can authorize its own studies. The IRS hasn't updated its figures since 1994, so the Mayor's Office of Housing commissioned studies in 1998 and 2000.

To fill the gaps in the data, we commissioned studies covering the years 1996, 1997, and 1999. (No permits were issued for office projects large enough to qualify for the affordable housing fee in 1994 or 1995.) Those studies used housing transaction information from DataQuick Information Systems, the same source the city uses. They cover the average price of a new single-family house in San Francisco, Marin County, or San Mateo County — the exact figure on which fee revisions are based, according to the Planning Code.

Together with the existing studies, the data show a sharp increase in housing prices for the entire five-year period. In 1997 the price of a newly constructed home was up 18

percent from the previous year; in 1998, 17 percent; and in 1999, 9 percent.

According to those figures, the \$7.05 fee should have been raised to \$8.32 in 1998, \$9.73 in 1999, and \$10.61 in 2000.

So we recalculated the amounts the developers paid according to those higher rates. Those calculations show that the rate freeze cost the city a total of \$9,276,029.67.

alerts

by camille t. taiara

U.S. war crimes against Koreans

Wednesday, March 21, hear testimony from South Korean civilians who survived U.S. military atrocities during the Korean War, at preliminary hearings sponsored by the Korea Truth Commission, Veterans for Peace, Asian Left Forum, and International Action Center. 7 p.m., Mission Cultural Center, 2868 Mission, S.F. \$5-10 donation. (415) 821-6545.

Bilingual education works

Thursday, March 22, hear hard evidence in support of bilingual education at a panel discussion featuring Board of Supervisors president Tom Ammiano, UC Berkeley Dean of Education Eugene Garcia, and others. 6-8 p.m., Tenderloin School Community Room, 627 Turk, S.F. Free. (415) 824-0422.

'Criminalization of a Generation'

Thursday, March 22, the Youth Leadership Academy at Community Bridges Beacon presents "Criminalization of a Generation," an evening of education, art, music, and poetry about the rising criminalization of young people. 4:30-8:30 p.m., St. John's Educational Center, 3040 16th St., S.F. Free. (415) 864-5205.

Stop human cloning!

Thursday, March 22, help ensure the creation of ethical regulations for human genetic engineering technologies so that they may not be used to create designer babies. Join the Exploratory Initiative on the New Human Genetic Technologies at a strategy session. 5:30 p.m., 387 Barrows Hall, University of California, Berk. Free. (415) 434-1403.

Save the environment

Friday, March 23-Saturday, March 24, the federal government's National Environmental Policy Commission holds listening sessions to identify environmental issues and help create policy alternatives. Fri/23, 10:30 a.m.-7 p.m., Golden Gate University, 536 Mission, S.F. Sat/24, 9 a.m.-2 p.m., Laney College, 900 Fallon, Oakl. Free. (415) 442-6636.

'Zapatista Forum'

Friday, March 23, attend a report back from activists who accompanied the Zapatistas on the historic caravan from Chiapas to Mexico City for negotiations with the federal government. Photos and videos will be shown. 8 p.m., Peña del Sur, 2870 A 22nd St., S.F. Free. (415) 550-1101.

Free Ireland

Saturday, March 24, Irish freedom fighter and former H-block political prisoner Terry Kirby and Puerto Rican author and activist Piri Thomas discuss the Irish struggle. Dinner, 6:30 p.m.; Program, 7:30 p.m., Pathfinder Bookstore, 3926 Mission, S.F. \$5 each event. (415) 584-2135.

Labor and race

Saturday, March 24, hear about the cases of physicist Wen Ho Lee, African American workers at Wonder Bread in San Francisco, and Arab American

laborers, at "Labor, Civil Rights, and Discrimination on the Job." 3 p.m., Service Employees International Union, Hospital Workers Local 250, 3019 Mission, S.F. Free. (415) 441-2500, ext. 29, or (415) 282-1908.

'Live from Death Row'

Saturday, March 24, Nobel Peace Prize nominee and San Quentin death row inmate Stanley "Tookie" Williams is the featured speaker at "Live from Death Row," a forum addressing the contradictions inherent in capital punishment. 2 p.m., Oakland YWCA, 1515 Webster, Oakl. Free. (510) 835-0558.

Young women keepin' it real

Saturday, March 24, the For Girls Coalition of the Delinquency Prevention Commission presents the fifth annual young women's conference, "Keepin' It Real with Young Women," with workshops, entertainment, service providers, and more. Call for preregistration details. 9 a.m.-4 p.m., Bill Graham Civic Auditorium, 99 Grove, S.F. Free. (415) 554-9516.

'Walk for Life'

Monday, March 26, protest the execution of Robert Lee Massie at a 25-mile walk from San Francisco to San Quentin and a subsequent vigil. Walk, 7 a.m., California Palace of the Legion of Honor, Lincoln Park, 34th Ave. and Clement, S.F.; vigil, 8 p.m.-12:01 a.m., East Gate, San Quentin State Prison, East Francisco and Main, San Quentin Village. (415) 243-0143 or (415) 456-4842.

Honor Cesar Chavez

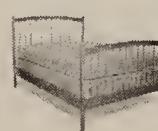
Tuesday, March 27, honor legendary civil rights leader Cesar Chavez at a special event featuring a lecture by United Farm Workers' Eva Royale, a documentary video on Chavez's work, a photography exhibit, and music by Francisco Herrera. 6-8 p.m., South Light Court, City Hall, 1 Carlton B. Goodlett Place, S.F. Free. (415) 643-0270.

Queer family rights

Tuesday, March 27, join the National Center for Lesbian Rights and Bay Area Lawyers for Individual Freedom at "Legalizing Lesbian and Gay Families." 7 p.m., San Francisco Women's Building, 3543 18th St., S.F. Free. (415) 392-6257.

Save free speech radio

Tuesday, March 27, former WBAI-FM radio host Bernard White and former Pacifica Network News director Dan Coughlin report on the struggle to save free speech radio. 7 p.m., First Unitarian Universalist Society of San Francisco, 1187 Franklin, S.F. Free. (415) 641-6299.

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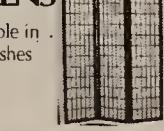
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16TH ANNUAL FREEDOM OF INFORMATION SPECIAL

SILENCE IN GOVERNOR DAVIS'S NEW SCIENCE INSTITUTES COULD FURTHER UNDERMINE THE UNIVERSITY OF CALIFORNIA'S MISSION — AND BE HAZARDOUS TO YOUR HEALTH.

BY DANIEL ZOLL

Shakespeare, Darwin, Dante. Those names, along with the appellations of 12 other scholars and thinkers, shine down from an ornate frieze in UC Berkeley's palatial 1917 Doe Library. The decoration honors those "whose work ... has transformed for the better the conditions of civilization," according to the faculty members who selected the names when the library was built. "Each name should indicate to the student who sees it a subject of profitable inquiry and inspiration."

A very different but no less familiar set of names adorns the walls at Berkeley's handsome Haas School of Business, constructed in 1995. The founders of the business school apparently had another definition of "profitable inquiry." At Haas, students attend lectures in the BankAmerica Forum, the Wells Fargo Room, or the Arthur Andersen Auditorium. Outside the classrooms, plaques pay tribute to Toyota, Clorox, Mitsubishi, and Eastman Kodak.

These shrines to the Fortune 500 are yet another reminder of the growing web of connections between UC and big business. That web is about to get even more tangled.

On Dec. 7 Gov. Gray Davis announced what he called "one of the most ambitious scientific research initiatives ever undertaken by the state of California." Over the next four years Davis intends to build three Institutes for Science and Innovation, multidisciplinary research centers that the governor hopes will boost the state's economy. UC San Francisco, UC San Diego, and UCLA were selected to house the new centers, which will focus on biotechnology, telecommunications, and nanosystems (research on super-small devices and technology). The centers are to be supported by \$300 million in taxpayer funds and by non-state matching funds of at least double that amount.

Standing at Davis's side during his announcement was UC president Richard Atkinson. The new science institutes, Atkinson said, have "inspired an unprecedented level of collaboration ... with private industry."

This unprecedented collaboration comes in the midst of a national crisis in the academic community over industry-sponsored research. The evidence is alarming. Corporations suppress the results of critical studies. Medical researchers hold stock in the companies whose products they are testing.



Scientists are forced to sign confidentiality agreements as a condition of their grants. Graduate students are pressured to work on corporate-sponsored projects outside their area of interest. And administrators consult for corporations that also sponsor their college's research.

For Atkinson, the question of conflict of interest is not just academic. The UC chief is a board member and major stockholder of wireless giant Qualcomm, which is a sponsor of one of UC's new institutes.

"There is growing concern ... that industry sponsorship may influence the outcomes of research and undermine traditionally held academic values of intellectual freedom, open exchange of ideas, and research in the interest of the public good," write UCSF researchers Elizabeth Boyd and Lisa Bero in a recent article in the *Journal of the American Medical Association*.

The University of California has been at the center of this debate, especially in the wake of UC Berkeley's five-year, \$25 million deal with biotech giant Novartis. Since Atkinson took over in 1995, industry-sponsored research at UC has grown by an astonishing 77 percent. Corporate gifts and grants have more than doubled in the same period; last year they totaled \$283 million.

Despite the warning signs, the UC president seems intent on pushing more and more such deals. And a growing number of critics warn that the school's mission is slowly being eroded.

Lerner's lessons

Davis's 2001-02 budget provides \$3.4 billion for the UC system, a 6.3 percent increase over last year. If the legislature approves Davis's budget, \$133 million will go toward building the Institutes for Science and Innovation.

Davis got the idea for the institutes from his friend Richard Lerner, president of the Scripps Research Institute in San Diego, during a dinner with Lerner in fall 1999.

"The governor wanted to set the most creative academic and scientific minds to work on what may be the next discovery that could revolutionize California's economy," Davis spokesperson Hilary McLean told us.

Davis held a competition, asking UC campuses to collaborate and submit

proposals. Each team was required to line up at least \$250 million from the private sector. The proposals were evaluated by a UC peer review panel. Final selections were made by another panel of scholars and scientists headed by Lerner.

Lerner is no stranger to academic-industry partnerships. Or to controversy. In 1993, as head of Scripps, a private nonprofit biomedical research lab, he cut a \$300 million deal with biotech giant Sandoz (which later became Novartis). The agreement gave the company the exclusive right to license nearly all of the institute's inventions. The deal also provided Sandoz with what critics said was excessive control over scientists and publication of their research.

Scripps was already receiving about 60 percent of its funding from the National Institutes of Health. In other words, taxpayers would be financing Sandoz's research. Concerns over the Scripps-Sandoz arrangement led a congressional subcommittee to call for a federal probe of the deal. The director of NIH at the time, Bernadine Healy, told the subcommittee that the deal was contrary to the "spirit of science" and possibly illegal. The controversy forced Scripps and Sandoz to scale back the contract.

Questions were also raised at the time about Lerner's \$60,000-a-year consulting agreement with Johnson and Johnson, which also had a contract to commercialize Scripps's research. This created a conflict of interest, critics said, since Lerner's client stood to benefit from the outcome of research he was overseeing.

Apparently, none of this has dampened Lerner's enthusiasm for pushing privatization in the UC system. (He failed to return our phone calls requesting an interview.)

The Institutes for Science and Innovation could just as well have been hatched by Atkinson. The institutes, after all, are a logical extension of the UC chief's vision of the campus as a center for corporate research and development. It was Atkinson's CEO mentality that led then-lieutenant governor Davis, an ex officio member of the UC Board of Regents, to support the former UCSD chancellor as the system's president. "The University of California is crying out for a strong business leader," Davis told the *San Francisco Examiner* in 1995.

Of course, the increase in university-industry research alliances is not limited to UC. In an era when the cost of scientific research is skyrocketing and public support is dwindling, universities around the world are turning more often than ever to corporations for funding. Industry spent \$2 billion on scientific research and development at U.S. universities and colleges in 1999, according to the National Science Foundation. But that number does not include all the other money that flows onto campus through gifts and non-science-related grants.

MIT's Industrial Liaison Program, for example, charges corporations membership fees currently ranging from \$50,000 to \$70,000 (though administrators stress that they gladly accept more). Those fees buy "productive meetings with MIT faculty on the topics that interest you," among other things, according to the program brochure.

The boom in corporate-sponsored research can be traced back to the 1980

federal Bay-Holm Act, which allowed universities to patent federally funded research and encouraged them to license their discoveries to industry. Corporations liked the act because it made it easier to profit from inventions developed on campus. Universities such as UC saw a welcome new revenue stream.

The state and federal governments provide a range of other incentives for collaboration. For example, in California companies can claim a 24 percent tax credit for investments in cooperative research projects with universities.

Keep it like a secret

The UC system's official seal depicts an open book above the credo "Let there be light." The motto reflects the public university's mandate to foster academic freedom and the dissemination of information. It took on even greater significance during the free speech movement of the 1960s.

The increase in sponsored research, with its emphasis on exclusive knowledge and the pursuit of profit, may be eclipsing that mandate.

When it comes to shedding some light on its new Institutes for Science and Innovation, the university has gotten off to a rather inauspicious start.

On Feb. 21 we sent a public records re-

quest to UCSF for a copy of its winning bioengineering proposal, including the letters of support from the companies that have signed on as partners. We made the request under the California Public Records Act, which explicitly covers the University of California. UCSF replied within the requisite 10 days mandated under the act, saying that the documents would be available, though subject to any exceptions or confidentiality provisions under state law.

But nearly one month later we are still waiting. Atkinson spokesperson Mary Spletter's explanation for the delay was less than reassuring.

"I think this is an unusual situation for the university because it involves so many partnerships with private industry that oftentimes are proprietary," she said. "So it is calling for new ways of releasing information that do have to be evaluated."

New ways, indeed. This proprietary attitude is a disturbing, albeit common, side effect of the university's doing business with corporations. And it is increasingly infecting classrooms and research labs in California and around the country.

"There is some evidence to suggest that academic-industry ties may interfere with the normal conduct of science," said Stanford University bioethicist Mildred Cho, a nationally recognized expert on

scientific conflict of interest issues. For example, a 1997 survey of 2,167 university scientists, published in the *Journal of the American Medical Association*, found that nearly one in five had delayed publication for more than six months to protect proprietary information.

Scientific secrecy is bad enough. But there is evidence that such ties may actually influence research findings. In 1996, Cho and UCSF researcher Bero compared research on new drugs and found that studies funded by a pharmaceutical company were more likely to come to a favorable conclusion than those studies not paid for by industry. Three years later researchers at Northwestern University concluded that studies of new cancer drugs sponsored by drug companies were nearly eight times less likely to report negative findings than studies funded by nonprofits.

Last year newspapers reported on the results of a health study that seemed too good to be true: UC Davis found a link between consuming chocolate and improved cardiovascular health. "These findings are very promising and suggest that, with balance and moderation, chocolate can contribute to a healthy diet," the *Hartford Courant* quoted one of the scientists as saying. It turned out the study was funded in part by Mars Inc.,

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united experienced serious liver damage prior to the teen's treatment. One of the researchers, Dr. James Wilson, was singled out for criticism because a company he founded and held stock in had funded part of the research. The university also had an equity stake in the company.

Lori Andrews, director of the Institute for Science, Law and Technology at Chicago-Kent College of Law in Chicago, says that the prevalence of such conflicts was evident to her while she was serving on an advisory panel to the National Academy of Sciences.

"All the geneticists we had kept getting conflicted off [the panel]," she said at a recent conference of the American Association for the Advancement of Science in San Francisco. "This points to a larger problem: it's difficult for an ordinary person to figure out where to turn [for medical information]."

In the face of such mounting evidence that corporate cash and academic research are a dangerous mix, how will UC's institutes maintain their integrity?

Susanne Huttner, executive director of UC's Industry-University Cooperative Research Program, says the university already has extensive policies regarding publication delays and conflicts of interest. The new institutes, she adds, will have to abide by them.

"In these institutes, all our standard policies apply, and we've made that clear from the outset," she said. "There are no special arrangements, no special deals."

To his credit, in 1999 Atkinson issued a set of principles intended to guide the university in industry-sponsored research agreements. The first principle is "open dissemination of research results and information." But critics doubt whether current policies have the teeth to support such principles.

"The university is overconfident about its ability to execute those principles and set up the monitoring mechanisms to ensure that the institutes serve the interests of the citizens of the state of California," said one faculty member familiar with the institutes.

From campus to business park

One of the new science centers, the California Institute for Bioengineering, Biotechnology, and Quantitative Biomedical Research, known as QB3, will be located at UCSF's new Mission Bay campus in San Francisco. QB3 "represents the next revolution in biomedical research," according to a UCSF press release. Indeed, the new center will deal with some of the most exciting, potentially lifesaving — and controversial — research in the field.

Huttner said QB3 has raised \$136 million in private funds to date, but she failed to provide us with the names of the sponsors by press time. One thing is for sure: the school is actively wooing the private sector despite a rocky track record with such collaborations. Last fall, for example, drug maker Immune Response Corp. attempted to block

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Science

From page 13

UCSF from publishing a report it funded that showed the company's AIDS drug, Remune, failed to slow the disease's progress. The report was eventually published intact. But the company is now suing the university for millions of dollars in damages.

In the early 1990s Boots Pharmaceutical tried to thwart the publication of a study by UCSF researcher Betty Dong. Boots paid the university \$250,000 for a study of its thyroid medication Synthroid. When Dong's study found the drug was no more effective than its competitors' cheap generic versions, the company was not pleased. As the *Nation* later revealed, Boots engaged in an attempt to discredit Dong and prevent the publication of her work. The study was finally published in 1997, seven years after it was completed.

Given the renewed focus on academic conflicts and secrecy, one would think UC would be careful about its expanding relationship with industry. Instead, with QB3 and the Mission Bay campus, school officials seem intent on pushing the envelope.

In a recent speech at a conference for biotech boosters organized by the Association of Bay Area Governments, Zachary Hall, UCSF's vice chancellor for research, outlined the university's vision of the new Mission Bay campus as a biotech industry office park. He said UCSF is doing everything it can to "cement" the relationship between the school and corporate interests "with alliances more numerous, varied, and complex."

"This will allow us to collaborate with private industry even more closely than we have in the past," Hall said.

Marc Lappé of the northern California-based Center for Ethics and Toxics says the new institutes are bound to skew UC's medical research priorities.

"The most pressing concern is that if it's dollar-driven, the projects that are chosen for support will be those that can reap the shortest returns on the dollar and not necessarily those that have the greatest public health value," he said.

The Qualcomm connection

Another one of the three new centers is the California Institute for Telecommunications and Information Technology, to be located at UCSD. Known as CALIT2, the center has already secured funding from several of the state's leading telecom corporations. One of those companies is wireless giant Qualcomm, which has kicked in \$15 million. As a CALIT2 sponsor, Qualcomm will have the inside track on licensing the technology developed there.

Atkinson is on the board of directors of Qualcomm, and according to documents filed with the federal Securities and Exchange Commission, he owns more than 1.8 million shares of the company's stock. As of mid March that stock was worth close to \$100 million. He also holds stock in Leap Wireless, another CALIT2 partner.

Atkinson spokesperson Spletter said

that the president is aware of the conflict and has recused himself from making any decisions related to Qualcomm or to the Institutes for Science and Innovation.

But Stanford's Cho says Atkinson's holdings still pose a problem, even if he does not participate directly in the decisions.

"Everyone who might logically be called upon to deal with the issue essentially reports to him, thus is not completely 'free' to make decisions," she said. "When high institutional officials have financial interests with companies that are dealing with the university, I think that should give cause for concern."

Jim Knox of California Common Cause, a Sacramento-based good-government group, agrees. "To eliminate the appearance of a conflict, it would certainly be wise for Mr. Atkinson to divest himself of his holdings," Knox said.

Among Atkinson's accomplishments while UCSD chancellor was to lay the groundwork for the Center for Wireless Communications, based at the Jacobs School of Engineering (named after Qualcomm founder Irwin Jacobs, a major donor to the university). Currently, Qualcomm executive vice president and chief technical officer Franklin Antonio sits on the center's board of directors.

Corporations can pay to become "partners" in the UCSD center. And company membership has its privileges. Benefits to businesses such as Qualcomm include the exclusive right to attend semi-annual meetings to review research conducted by the center; an annual visit from a UCSD faculty member to discuss current research; exclusive access to a center research database; and the right to provide "valuable input which helps to shape the scope and focus of our research," according to the center's Web site. The center even places a limit on industrial partners to avoid "diluting the partnership." All this and more is available at the bargain basement price of \$20,000 to \$80,000 a year — less than the price of employing a single engineer.

Berkeley and the butterfly killers

Last spring the *Atlantic Monthly* ran an excellent cover story on the pitfalls of commercially sponsored research. The article, called "The Kept University," used the UC Berkeley-Novartis agreement as its case in point.

The five-year, \$25 million contract set up what many consider to be an unholy alliance between Novartis and Berkeley's Plant and Microbial Biology department (PMB), a division of the College of Natural Resources.

Novartis and pharmaceutical company Astra Zeneca subsequently spun off their respective agrochemical and seed businesses to create Syngenta, the world's largest agrochemical corporation. Syngenta/Novartis has been at the center of the global controversy over genetically modified foods, particularly after studies showed that pollen from the company's genetically engineered corn was killing monarch butterflies.

To critics, the Novartis agreement is

radical in both its scope and its structure, an unprecedented invasion of an academic department by a single private company. Then-state senator Tom Hayden (D-Santa Monica) held a hearing May 15 on the Novartis deal and its implications.

At the hearing, College of Natural Resources Professor Ignacio Chapela testified. Given the potential risks of genetically modified organisms — and the vested interest of companies like Novartis to minimize regulation and testing — the public university, he said, must preserve its role as a source of unbiased research and opinion.

"What I have to report to you today is that this critical leadership role of the public university is under threat and seriously compromised," Chapela said.

Among the most controversial provisions, the deal gives Novartis first dibs on licensing one-third of all research that comes out of the department (including research conducted using public funds). It also gives the company the right to delay the publication of research for 30 days so the company can review it. If Novartis decides to license the invention or discovery, it can hold up publication for another 45 days while it negotiates with the university for a license. (The original deal called for a publication delay as long as four months.) In addition, professors who want access to a proprietary Novartis database must sign a confidentiality agreement.

Hayden was incensed to learn that two key committees set up under the contract contained Novartis employees: the five-member research panel in charge of allocating the money includes two company officials, and the advisory committee overseeing the deal includes three Novartis representatives.

According to Chapela, the confidentiality agreements and secrecy surrounding the agreement have resulted in a major breakdown in communications within the College of Natural Resources.

"What this deal did was set up a fire wall around Koshland Hall," the headquarters of the PMB department, he said.

Last spring the Graduate Assembly, which represents about 8,500 graduate students at UC Berkeley, passed a resolution calling on the university to terminate the contract immediately.

College of Natural Resources grad student Jason Delborne, a founding member of Students for Responsible Research — a group set up to oppose the UC-Novartis deal — told the Senate panel that deals like the one with Novartis result in "subtle pressures" on students to undertake certain kinds of research.

"As agreements like the Novartis agreement come into being, there is the additional pressure to think about, as a graduate student, 'Is my research attractive to the corporate interests?'" he said. "'Will my research result in patentable profits?'

Professor Gordon Rausser, former dean of the College of Natural Resources, was the leading proponent of the deal. Rausser told us that much of the opposition is based on misconceptions about the agreement and about existing university research policy.

OF INFORMATION SPECIAL

He calls the contract a model for research agreements with private companies. Unlike prior industry contracts, which spell out specifically how the funds will be used, Novartis provided unrestricted research funds, Rausser said.

"In an ideal world the citizens should fund all of the research interests of the scholars at their respective universities, but that's not what has happened," Rausser said. "The Novartis-Berkeley agreement is the best of what is out there, given the research policies of the university."

Rausser agrees that secrecy is a concern. But he says that the publication delay period was made as short as possible and that it's within university guidelines. He also points out that even without corporate partnerships, UC policy provides financial incentives for researchers to commercialize their discoveries. When the university patents and licenses an invention, the researcher is entitled to one-third of the royalties (the department and UC split the rest).

Graduate student Matthew Metz, who works in the department affected by the Novartis agreement, agrees with Rausser; the deal takes academic-industry partnerships in the right direction, he said.

"The focus on the research is still determined by academics, but the actual

loop," was one typical comment.

Whatever the actual impact, the deal has been a public relations nightmare. "The Novartis-Berkeley deal can all too easily be portrayed as an institution undermining both its motivation and trustworthiness to provide an independent and impartial view of one of the most contentious technologies of our time — genetically modified crops," write the editors of *Nature* in a January editorial titled "Is the University-Industrial Complex Out of Control?"

Even so, Rausser makes a valid point when he says that the Novartis deal has more explicit protections built into it than your typical sponsored-research deal. But that's not exactly reason to celebrate.

Novartis is just the tip of the iceberg when it comes to UC agreements with biotechnology companies. In 1996 the state set up a program, called BioSTAR, to match industry grants for UC biotech research. Sponsors include Monsanto, Novartis, and Geron (the company that owns the patent for Dolly, the first cloned sheep), among nearly 100 other firms.

BioSTAR's slogan is "When it comes to biotechnology, UC means business." Hayden finds that tag line troubling. "There's no dissent from the idea that biotech-

grad student Jason Delborne, a founding member of STUDENTS FOR RESPONSIBLE RESEARCH, told the SENATE PANEL that deals like the one with NOVARTIS result in "SUBTLE PRESSURES" on students to undertake CERTAIN KINDS OF RESEARCH.

results have a greater chance of being developed in the commercial setting," he said. "But [such agreements] have to be monitored judiciously."

Monitoring is also a sore subject. Critics argue that there has been virtually none. Berkeley officials say they had always planned to review the deal at its halfway point this spring. To that end, they recently set up a panel to conduct an independently funded study.

A preliminary survey of 35 PMB graduate students, conducted between February and June 2000 by UC Berkeley's Center for Studies in Higher Education, found that the agreement had not resulted in students changing or redirecting their research. Sixty percent were positive about the effect of the agreement itself and the money it brought into the department.

"Almost all, however, qualified their enthusiasm about increased resources with reservations," the report noted. Forty percent "raised complex concerns about industry/university relationships."

The students' harshest words were reserved for the process by which the deal was negotiated. More than half said they felt excluded. "All graduate students really resented being left out of

This is a subtle distinction, and one that is apparently lost on BIO itself. On its Web site BIO lists the UC Office of the President as a full-fledged BIO member, along with companies like Monsanto and Novartis. When I asked BIO's Washington, D.C.-based spokesperson Dan Eramian if UC's Office of the President is a member of BIO, he said yes, unequivocally.

Through a public records request, we obtained UC's completed BIO membership applications and paid invoices for membership fees. Whether Huttner considers UC a BIO member or not, the fact remains that when BIO lobbies Congress, UC's name, taxpayer funding, and reputation lend credibility to its efforts.

Humanities slighted

The institutes' second-year funding hit a snag recently when the state senate cut the funds from the budget because of the money crunch created by the energy crisis. But it is still early in the budget process, and the governor and UC are hopeful the money will be restored. Davis has also asked the state legislature to fund a fourth institute, on information technology, to be located at UC Berkeley.

The funding delay offers an opportunity for the legislature to engage in a long-overdue public dialogue on the role of industry in California's public university system. Students are already tackling the issue: UC's Graduate Assembly is cosponsoring a conference in April on the subject.

One issue on the agenda is the effect of corporate funding on overall university priorities. Justin Fong, who occupies the student seat on the UC's Board of Regents, says the emphasis on industry partnerships has left out "unprofitable" fields such as the social sciences and the humanities.

"We've definitely seen an orientation on our campuses toward industry-related disciplines, and we are not seeing the same kind of support for non-industry-related disciplines," Fong said.

In 1999, shortly after the Novartis deal was signed, UC Berkeley law professor Robert Berring wrote in *California Monthly*, an alumni magazine, that the contract marked a very dangerous trend. "The university is one of the last bastions of research that is not invariably profit," he wrote.

Over years of constant change, Berring argues, one thing had remained consistent at Berkeley: that it was a faculty-controlled campus. Despite years of increasing private fundraising, the university research agenda had remained sacred. If the private sector is given influence over research priorities, he wrote, something very fundamental has changed.

"We must ask at what point does the university bargain away so much of itself that it ceases to be a university and becomes a partner of the private sector?" Berring wrote.

For the people doing the bargaining, like Gray Davis and Richard Atkinson, that question isn't even on the radar. ♦

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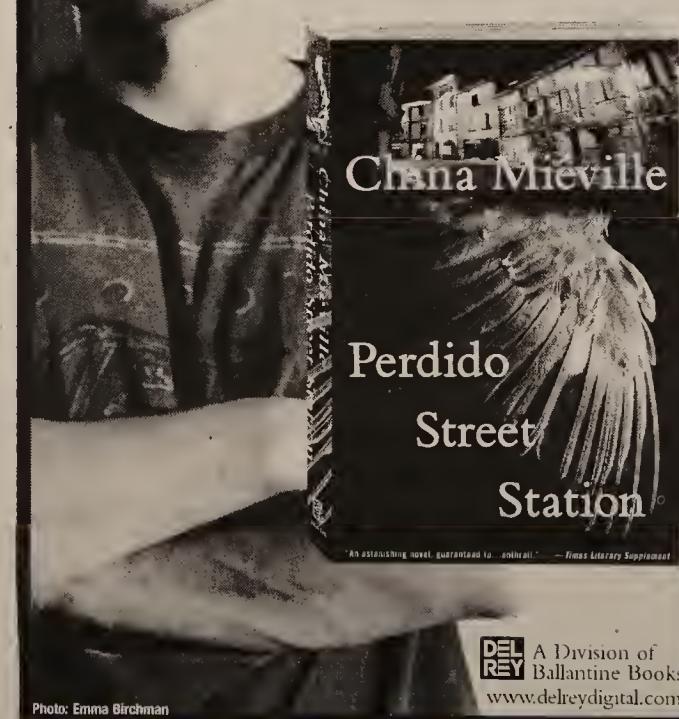
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16TH ANNUAL FREEDOM OF INFORMATION SPECIAL

Partly cloudy

S.F.'s landmark Sunshine Initiative has helped open up city hall — but some serious problems remain. By Cassi Feldman

Two years ago San Francisco was up to its civic neck in secrecy and sleaze. Mayor Willie Brown was making backroom deals at will, operating without a paper trail, feeding documents into his shredding machine, and keeping the city safe for big companies such as PG&E, Catellus, SKS Investments, and Bloomingdale's.

But his arrogance came back to haunt him. In November 1999 voters passed Proposition G, the nation's most extensive local sunshine ordinance — and a year later an independent district-elected Board of Supervisors swept into office with a clear mandate for change.

By law, and by the will of the voters, San Francisco ought to be the sunniest city in America, a national model for open and accountable government. And indeed, since the passage of Prop. G some dramatic changes have come to city hall. Department heads keep detailed calendars that are available for public inspection, and more information than ever is being posted online. Big businesses that get tax breaks are required to make the finances of their projects public. Closed-session committee meetings are being taped as required. One of the worst loopholes in public records law — the so-called deliberative process privilege — has, for all practical purposes, been closed.

A Bay Guardian survey of 12 major city departments shows that in many cases Prop. G is working. Three-quarters of the departments we contacted responded to our public record requests promptly and answered our questions completely within the appropriate 10-day window. Nearly half had implemented new steps to improve public access through the Internet, and 25 percent had not withheld any documents requested by citizens in 2000.

But it's not time to declare victory over secrecy in San Francisco — not even close. Our survey, and a review of sunshine-related battles over the past year, shows that while Prop. G has few visible loopholes, enforcement remains a serious problem.

Among other things, we've found:

- City Attorney Louise Renne effectively authorized outgoing members of the Board of Supervisors this year to destroy what could be hundreds of pages of documents that by law are public records that must be preserved.
- City staffers may be deleting e-mail that the law states should be preserved and made public.
- Only 18 of the city's 58 departments have made public a legally required list of sole-source contracts (contracts awarded without competitive bidding). Agencies like the Public Utilities Commission (PUC) and the Department of Parking and Traffic (DPT), which have major sole-source contracts, didn't bother.
- The District Attorney's Office routinely denies record requests that in any way relate to ongoing investigations, although at least some of that material almost certainly should be made public.
- The City Attorney's Office still has no clear policy ensuring that the attorney who represents the Sunshine Ordinance Task Force — which monitors the enforcement of the law — isn't also advising city departments on how to keep information secret.

Paper trails

Section 67.21(a): Every person having custody of any public record or public information, as defined herein, shall, at normal times and during normal and reasonable hours of operation, without unreasonable delay, and without requiring an appointment, permit the public record, or any segregable portion of a record, to be inspected and examined by any person.

San Francisco Sunshine Ordinance

Is the city releasing information properly? Not always. The first step was to send 12 departments immediate-disclosure requests, which should legally be answered by the end of the next business day. Most departments responded quickly, but others dragged their feet for a week or more (see chart).

"You give me five staff people, and I'll

comply [with the Sunshine Ordinance]," Daly told us. "I don't think sunshine is as important as some of the bread-and-butter issues of my district."

Kalman appealed to the Sunshine Ordinance Task Force, the appointed body that monitors violations of the law. So did Kevin Williams, a whistle-blower employee of the Human Rights Commission who testified before the federal grand jury in 1999. Williams has spent more than a year trying to extract employment and accounting records from the HRC. Similarly, Dawn Clements, a former HRC advisory committee member, waited for months to get public records from the city's employee retirement system. Clements has a lawsuit pending against the city in which she contends that the retirement system is still withholding public information regarding bank accounts and city contracts.

"It should be much more expeditious," she told us. "If you can't get documents, how in the heck are you gonna find out the truth about the way the city government's working?"

In many cases in which departments withhold documents, the city attorney invokes attorney-client privilege; in other words, Renne's office claims that the documents are part of confidential legal proceedings. But the law says that privilege can't just be used to keep secret anything a lawyer is involved in; there has to be actual litigation going on, or a real threat of litigation, or there has to be another very good reason for the documents not to be released.

"I definitely respect the attorney-client privilege," said Adam Arms, staff attorney for the Coalition on Homelessness, who was denied correspondence on the city's planned homeless sweep of United Nations Plaza on this basis. "But I think that it can be used to hide certain documents. It puts this enormous burden on the requester."

Helping and hindering

Section 67.21(c): A custodian of a public record shall assist a requester in identifying

Which city departments are hiding from the sun?

To test implementation of the Sunshine Ordinance, we sent "immediate disclosure requests" to 12 city departments (via e-mail) and asked them to provide (1) documents regarding any steps taken since January 2000 to improve public records access through the Internet; (2) the January and February 2001 personal calendars prepared by the department heads; and (3) all responses to records requests to the departments in which some or all of the documents were withheld. We paid close attention to both when and how they responded. Here's what we found.

Which city departments are hiding from the sun?	Responded within 24 hours	Responded completely within 10 days	Has taken steps to improve public access	Has filed sole-source contract list	Provided department headcalendars	Records requests withheld since January 2000
Board of Supervisors	Yes	Yes	Yes	Yes	Could not verify	4
City Attorney's Office	Yes	Yes	Yes	Yes	Yes	7
Controller's Office	Yes	Yes	Yes	Yes	Yes	0
Department of Public Works	Yes	Yes	No	No	Yes	1
District Attorney's Office	No	tk	tk	No	tk	tk
Human Rights Commission	Yes	Yes	No	No	Yes	5
Mayor's Office	Yes	Yes	Yes	Yes	Yes	0
Planning Department	No	Yes	Yes	No	Yes	0
Port of San Francisco	Yes	No	No	No	Yes	11
Public Utilities Commission	Yes	Yes	No	No	Yes	4
Purchasing Department	No	No	Could not verify	No	No	Could not verify
S.F. International Airport	Yes	Yes	No	No	Yes	11

the existence, form, and nature of any records or information maintained by, available to, or in the custody of the custodian....

This is a fairly subjective requirement, but it's important to the average citizen, who may not know exactly what documents he or she is looking for. We called and visited several department offices and asked them for specific pieces of information, and some were extremely helpful. Greg Hobson, assistant clerk of the Board of Supervisors, for example, offered to show us how to use a database to search for our request.

Others were much more reluctant to help. We asked Nathan Ballard, spokesperson for the City Attorney's Office, for a simple list of his department's personnel. First he said that he had already sent such a list to the *Bay Guardian*; later he said he simply didn't have one. (Renne herself routinely declines *Bay Guardian* interviews, referring calls to Ballard. Buck Delventhal, Renne's chief deputy, refuses to talk with *Bay Guardian* reporters at all.)

The city attorney's support of secrecy prevents citizens from accessing information on important issues, such as the current efforts to create a new, publicly managed electric power system in San Francisco. While a citizens' group gathered more than 24,000 signatures last summer to form a municipal utility district, Renne has quietly lobbied the Board of Supervisors to oppose the initiative and has been promoting an alternative charter amendment to create a city power authority (see "Sneak Attack," 2/7/01). We asked Ballard for any documents that explain the city attorney's advice or opinion on the matter. "The response is: there's nothing that I'll be able to provide you," he said. "I don't think there's anything that's not [attorney-client] privileged."

Section 67.29-7(a): The Mayor and all Department Heads shall maintain and preserve all documents and correspondence, including but not limited to letters, e-mails, drafts, memorandum, invoices, reports and proposals and shall disclose all such records in accordance with this ordinance.

Public records have immense historic value, and public officials have historically ignored that fact. When the past two mayors, Art Agnos and Frank Jordan, left office, they took virtually everything in their files with them (despite *Bay Guardian* objections at the time). That's why the new law makes it very clear that documents received by elected officials and department heads belong to the public and must be left behind when those people leave office.

But if outgoing supervisors followed the city attorney's advice this year, a huge number of documents may have been destroyed or removed from the city's possession. Frank Darby, records and information manager for the board, told us that he had 12 boxes from the former supervisors, an average of fewer than two boxes each. Former supervisor Mabel Teng turned in nothing at all.

In a July 12, 2000, opinion Renne told the board that letters from constituents are not "records" and therefore don't need to be preserved. But the above section of the ordinance clearly states that documents of this nature must be retained. And section 67.29-1 states that when officials leave, the records they retained throughout their tenure must be kept.

When we asked the city attorney for

other documents on constituent communications, Ballard faxed us a copy of an e-mail that confirmed Renne's prior advice.

Another sticky question that came up this year is the retention of e-mail. Communications sent by e-mail are supposed to be treated like paper, and the city attorney has advised city staffers that they are required by law to examine their e-mails to see if they should be treated as public records.

The Sunshine Ordinance Task Force addressed this problem last year. Nick Pasquariello, a community activist, complained that an e-mail sent from the Mayor's office of Neighborhood Services to the Planning Department should have been retained as a public record (see "Dead Letters," 9/30/00). Pasquariello told the task force that he believed the e-mail in question contained a policy directive from the Mayor's Office to Hillary Gitelman, an environmental review officer for the Planning Department, regarding a pending development on Guerrero Street. The e-mail apparently was deleted before it could be reviewed to verify Pasquariello's claim. Gitelman, contends that the e-mail was "never on policy matters."

But because the e-mail is gone, it is impossible to know whether anybody broke the law. Terry Francke, general counsel for the California First Amendment Coalition and an expert on public records law, told us at the time, "The general rule is that destruction of records is to be a periodic, fully public event, approved at the highest level. Destroying a record to avoid submitting it to this due process is tantamount to the destruction of evidence, in my view."

Police secrets

Section 67.24(d): The District Attorney, Chief of Police, and Sheriff are encouraged to cooperate with the press and other members of the public in allowing access to local records pertaining to investigations, arrests, and other law enforcement activity.

In March, *Bay Guardian* senior editor Gabriel Roth requested correspondence between the District Attorney's Office and another city agency. In response, assistant district attorney Thomas A. Bogott said that he could not provide any information because the documents might (or might not) be part of an open investigation.

That means almost anything the D.A. has is officially a secret. And that's not far from the truth. We called Fred Gardner, the D.A.'s public information officer, who admitted that the D.A.'s Office routinely denies record requests about open investigations. Some of those could be covered by the sunshine law. According to Gardner, "The danger is maligning someone who is being investigated." He said he understood our position as journalists but faced "tremendous pressure from the other side" (including his own coworkers) "to just let things run their course" in secret.

Low-tech city

Section 67.21(b): Such request may be delivered to the office of the custodian by the requester orally or in writing by fax, postal delivery, or e-mail.

E-mail is usually quick — and sometimes reliable. And not all of the 12 departments we examined were able to handle requests via e-mail, as the law requires. Beverly Hennessey, spokesperson for the PUC, told us, "We really prefer that you fax us something in writing. I don't encourage

[e-mail] because, for one, I don't always have a chance to check them." Hennessey did eventually let us e-mail our requests and responded promptly.

That wasn't the case with Mike Berkowitz, spokesperson for the Planning Department. Although our e-mail was clearly marked an "immediate disclosure request," Berkowitz did not respond to it for more than a week. When we called him, he initially said he hadn't received the e-mail. When he checked, he found it in his in-box — but assured us that it had been delayed.

Section 67.21-1(a): It is the policy of the City and County of San Francisco to utilize computer technology in order to reduce the cost of public records management....

Cityspan, the city's main Web site (www.ci.s.f.ca.us), has come a long way since its creation more than five years ago. But the departments' individual sites range from great to, well, lousy.

We asked our 12 departments what efforts they had made since Prop. G was enacted to "improve public records access through the Internet." The HRC, the San Francisco International Airport, the Port of San Francisco, the PUC, and the Department of Public Works (DPW) reported no new policies or procedures. That's unfortunate, considering that two of those sites — the airport and HRC — are among the city's worst. Not all of the airport's links work with Netscape software, and the HRC's agendas are limited, its minutes out of date.

The other half of our sample seems to be making small steps in the right direction. The Office of the Controller, for example, reported that it was improving its Web site and plans to post all future audits. The Board of Supervisors has clear photos of each member with detailed contact information. Other than the Building Code, all city laws seem to be available online. The City Attorney's Office is working with the City Administrator's Office to create a legally required "index of public records" on Cityspan. Although the site is still in its infancy — only Animal Care and Control, the Ethics Commission, and Administrative Services have posted their records — it looks promising.

Open and closed meetings

Section 67.4(a): All gatherings of passive meeting bodies [committees that advise city departments or officials] shall be accessible to individuals upon inquiry and to the extent possible consistent with the facilities in which they occur. Such gatherings need not be formally noticed, except on the city's Web site whenever possible.

This part of the initiative was designed to address the growing privatization of policy making — the fact that unofficial "advisory" groups and special interests have so much influence over the making of public policy.

We checked on three passive-meeting bodies that have wielded significant influence in the past: Friends of Recreation and Park, the Municipal Fiscal Advisory Committee of the Mayor, and Friends and Foundation of the San Francisco Public Library. All three have Web sites that can be accessed (very indirectly) through Cityspan, and Friends of the Library posts its board meetings online. Friends of Rec and Park posts notices of its meetings on the

Continued on page 18

PASSOVER 2001 / 5761

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16TH ANNUAL FREEDOM OF IN

Sunshine

From page 17

door of its office at McLaren Lodge. Although the City Attorney's Office ran a special sunshine training for MFAC, we couldn't find its meetings posted anywhere. When we finally got a hold of MFAC's executive director, Donna Ficarotta, she told us that the meetings are only open "upon request." Although P.J. Johnston, spokesperson for the mayor, said that MFAC's activities were "beyond his purview," the group has historically included city officials and meets with Brown regularly.

Contract compliance

Section 67.24(c)(1): Immediately after any review of evaluation or rating of responses to a Request for Proposal ("RFP") has been completed, evaluation forms and score sheets and any other documents used by persons in the RFP evaluation or contractor selection process shall be available to the public.

This change in the law was prompted by the fact that the PUC hired a consultant with ties to PG&E to do a study on whether it made sense for the city to take over PG&E's system. Judging by the contract, it looked as if the bids were rigged — but since the key documents remained secret, there was no way to know for sure.

To some extent things have improved. The DPW now lists all RFPs, along with their status, on its Web site. But other departments are lagging. Arms of the Coalition on Homelessness told us that last November he was unable to retrieve documents from the Mayor's Office on Homelessness regarding an RFP for the redesign of the city's shelter system. The office's director, George Smith, said that he'd gotten written input from homeless people and service providers, according to Arms. Yet when Arms put in an immediate-disclosure request for those documents, Smith didn't respond. Arms said that once the city attorney prodded Smith, he did reply to the request — but no longer acknowledged having the documents. Smith did not respond to *Bay Guardian* calls by press time.

Section 67.24(e)(3): At the end of each fiscal year, each City department shall provide to the Board of Supervisors a list of all sole source contracts entered into during the past fiscal year.

Sole-source contracts have led to some of the worst, and most costly, scandals in modern San Francisco political history. The city's 1988 contracts giving PG&E the right to wheel power to the Modesto and Turlock Irrigation Districts — which could cost up to \$80 million next fiscal year — are one obvious example. Prop. G mandated that all sole-source contracts be listed so the public can see if there's a pattern of favoritism. But most departments are ignoring the rule.

Out of approximately 58 city departments, only 18 turned in their lists for fiscal year 1999–2000. Of the 12 departments we checked, the Mayor's Office, the Board of Supervisors, the Controller's Office, and the Planning Department all complied. That means that either none of the others have sole-source contracts or some of the biggest past offenders, including the PUC, are still violating the law. Although the

How to complain

Facing a city hall stone wall? You can file a complaint with the Sunshine Ordinance Task Force. Task force administrator Donna Hall is available Tuesday through Friday, 8 a.m.–5 p.m., to answer questions about citizens' rights under the Sunshine Ordinance. Hall also assists citizens whose requests for information have been turned away by city departments or who have information about violations of open-meeting requirements. Ask Hall for a complaint form, which can be faxed or mailed. She can be reached by phone at (415) 554-7724, by fax at (415) 554-7854, or by e-mail at Donna_Hall@ci.sf.ca.us. Drop by or send mail to Sunshine Ordinance Task Force, City Hall, Room 409, 1 Dr. Carlton B. Goodlett Place, San Francisco, CA 94102.

You can read agendas and minutes and access complaint forms online at www.ci.sf.ca.us/bdsupvrs/sunshine.htm. You can read the full text of the ordinance at www.ci.sf.ca.us/bdsupvrs/sunshine/ordinance.htm. The task force meets on the fourth Tuesday of each month at 4 p.m. ♦

Rachel Brahinsky

PUC entered into at least seven sole-source contracts last year, spokesperson Hennessey seemed surprised to hear that the list should have been filed with the clerk of the Board of Supervisors. So did DPW director's assistant Olga Arias, who said, "The guys in contracting said they didn't know about that. Is it in the Administrative Code?" According to California First Amendment Coalition's Francke, the missing lists indicate a breakdown in staff training. "When there is a mandate to file something with another department of the city," he said, "the focus of training has to be the individual employee who is given the task of making the filing."

Section 67.29-7(c): In any contract, agreement, or permit between the City and any outside entity that authorizes that entity to demand any funds or fees from citizens, the City shall ensure that accurate records of each transaction are maintained in a professional and businesslike manner and are available to the public as public records under the provisions of this ordinance.

In 1999 the *Bay Guardian* found that city officials had virtually no idea how much revenue should be coming in from its sole-source towing contractor, City Tow (see "Car Carrion" 4/14/99). We filed a lawsuit to get copies of the performance audits the city conducted to monitor City Tow, but a judge ruled that those documents contained proprietary business information and so could remain secret.

A records request filed this month revealed that there was no City Tow performance audit last year, and while 11,780 abandoned cars were sold by the company, DPT has no record of the sales. Thomas Burke, of Davis, Wright, Tremaine, who represented the *Bay Guardian* for the City Tow case and who helped write Prop. G, told us he was appalled to hear that DPT was not demanding more from the company. "When that article was published, it looked like the city was getting hosed [by City Tow]," he said. "At a time when the dot-com economy has crashed, it would be great to know if the city's earning a little more than they were in the past."

Section 67.29-5: The Mayor, the City Attorney, and every Department Head shall keep or cause to be kept a daily calendar wherein is recorded the time and place of each meeting or event attended by that official...

Where's the mayor?

Section 67.29-5: The Mayor, the City Attorney, and every Department Head shall keep or cause to be kept a daily calendar wherein is recorded the time and place of each meeting or event attended by that official...

Last year we found that Brown, king of the paperless office, was routinely destroying calendars after only two weeks (see "Docu Drama," 3/22/00). That has changed for the better: Brown's calendars,

and those of all of the city's department heads, are now readily available. The week after our story was published, the mayor's daily calendars started being posted on his Web site every day (although his calendar still doesn't list meetings that take place, say, over lunch with powerful interests of big contributors).

Conflicts and interests

Section 67.30(a): The Sunshine Ordinance Task Force shall, at its request, have assigned to [it] an attorney [who] shall serve solely as a legal advisor and advocate to the Task Force and an ethical wall will be maintained between the work of this attorney on behalf of the Task Force and any person or Office that the Task Force determines may have a conflict of interest with regard to the matters being handled by the attorney.

This is still a major lingering problem. A complaint filed against the HRC last fall revealed that deputy city attorney Jackie Minor had been assigned to advise both the Sunshine Ordinance Task Force and the HRC. Minor was placed in the unacceptable (and illegal) position of conferring with the HRC when it was accused of withholding records and then advising the task force on how to best pry open the HRC's illegal grip on public records.

After a series of *Bay Guardian* stories on the problem — in which we asked whether it was possible for a single attorney, or even a single attorney's office, to provide unbiased advice to two different city agencies in conflict over the same matter — the city attorney appeared to cave on the question. In December, Renne announced that Minor would no longer work for both agencies.

But Renne never stated publicly that the staff change had anything to do with those conflict-of-interest questions, and two months later spokesperson Nathan Ballard reasserted Renne's right to assign Minor to additional projects at her discretion (see "Broken Record," 1/31/01).

This month, as we have done several times before, we asked Renne to produce any records that explain how she's created an "ethical wall" around Minor in her role as task force adviser, and we asked for documentation on how Renne has dealt with conflicts of interest in her representation to the task force. *Bay Guardian* editor and publisher Bruce B. Brugmann has requested, in his capacity as a member of the Sunshine Ordinance Task Force, that the task force ask the city attorney to prepare such documents. The task force will discuss the item at its next meeting on March 27.

Additional reporting by Rachel Brahinsky. Research assistance by Cari Bower.

FORMATION SPECIAL

Public interest

A roundup of the state's freedom of information legislation for 2001. By Randy Lyman

Two of the most important freedom of information bills of recent years are absent this state legislative session. Sen. Byron Sher's (D-Palo Alto) effort to create meaningful enforcement of the California Public Records Act was vetoed by Gov. Gray Davis twice, and Assemblymember Carole Migden's (D-San Francisco) attempt to repeal restrictions on media access to state prisons was again vetoed.

Migden's chief of staff, Alan Lofaso, said that after three years of making concessions to get the bill signed, there was nothing left to concede. Migden, though, "has not changed her view on the matter," he added. "She still believes better media access to prisons serves the public interest."

For the records

But there's one bill that has returned. Assemblymember Kevin Shelley (D-San Francisco) is reviving a provision he cut from A.B. 2799, an electronic-access bill passed in 2000, that would enable the public to get records now exempt from disclosure under the state's Public Records Act. In fact, nearly all Public Records Act exemptions are discretionary, meaning an agency may release exempt records if it sees no harm in doing so. However, it's common for officials to interpret the exemptions as mandatory and assert the exemption even when it's not necessary.

"There are currently no standards under the law to assist public officials in exercising their discretion," said Tom Newton, general counsel for the California Newspaper Publishers Association, in describing the need for A.B. 914, which the CNPA is sponsoring. It would authorize a court to order the release of exempt documents when nondisclosure would seriously harm the public interest. Newton calls it the "public interest override bill."

The CNPA is also sponsoring A.B. 1014, submitted by Assemblymember Lou Papan (D-Millbrae), to encourage compliance with the public records law's spirit as well as its letter. The bill requires state and local agencies to help people with their records requests and to guide them to the information they seek instead of issuing automatic denials. "Agencies assert exemptions to make denials before even looking at the records to see if they're exempt," Newton said. "A.B. 1014 says that's not how it should work."

Power to the people

Sen. Debra Bowen (D-Santa Monica) has introduced two bills, S.B. 31 and S.B. 38, which could affect California's electric industry, specifically the Electricity Oversight Board.

Bowen's bills would place the Electricity Oversight Board, which oversees the Independent System Operator (ISO) and California Power Exchange (PX), under the Bagley-Keene Act, an open-meeting law that applies to state agencies.

In a similar vein, Assemblymember John Campbell (R-Newport Beach) has introduced A.B. 1062, which would require the California Public Utilities Commission to post its public hearing schedule on its Web site at least twice a year.

A.B. 1050 (currently a spot bill), by Assemblymember Christine Kehoe (D-San Diego), would make it harder for local legislative bodies to meet in closed session to discuss matters associated with "real property" (real estate and land) transactions. "They've stretched this [real property] exemption all out of proportion" by using it as a pretext to decide major policy issues in secret, Newton said. Think "Raiders deal."

Bad information

Not all of the new FOI bills are good ones, though. Sen. Bill Morrow's (R-Oceanside) S.B. 566 would require the automatic sealing of family-court files unless access were specifically granted. This would completely reverse current law, in which civil court records are presumed public unless sealed by court order to ensure privacy.

Finally, why must we keep putting up with bills like A.B. 151? Filed by Assemblymember Sarah Reyes (D-Fresno), the proposed legislation would require public libraries receiving state funds to install Internet obscenity-filtering software. The bill ignores both the complexity of the issue and the efforts by almost all libraries to adopt acceptable-use policies for their communities. Instead, it attempts economic blackmail to enforce the use of software whose effectiveness, not to mention constitutionality, has proven highly questionable. Hopefully, A.B. 151 will go down like its predecessors. ♦

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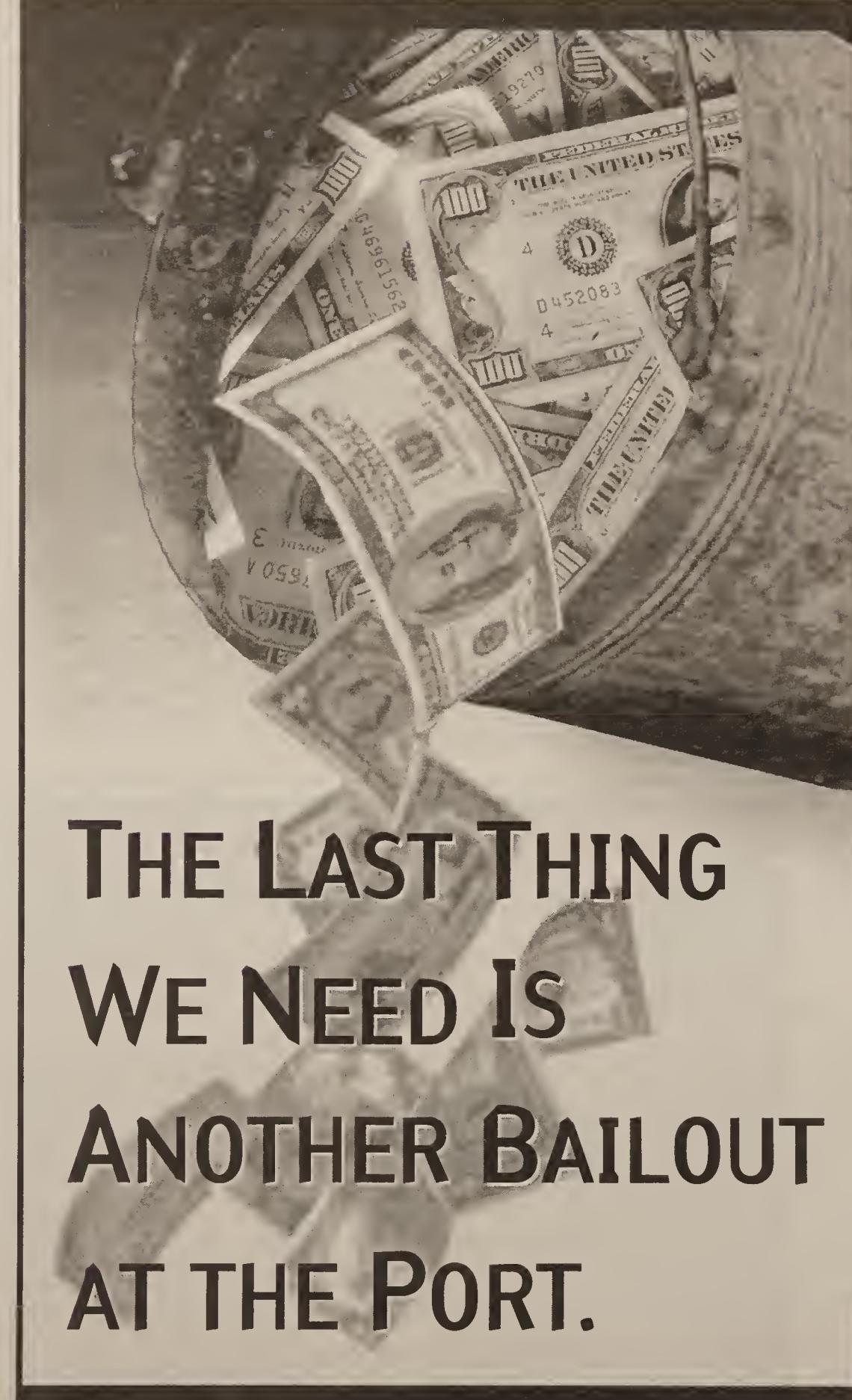
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* *New York Times*, August 11, 1996. "Chelsea Piers: The Fight to Stay Afloat."

** From Chelsea Piers' website.

16TH ANNUAL FREEDOM OF INFORMATION ISSUE

Spreading sunshine

San Francisco's landmark Sunshine Ordinance has spawned similar efforts in East Bay cities. How well are they working? By Randy Lyman

When Lafayette police searched the home of a man accused of illegal animal trapping on Dec. 18, 2000, they found a freezer full of dead raccoons and more than a dozen other raccoons in a pile, many still in body-crushing traps. But when Leroy Moyer, director of the animal rights group Voices for Pets, asked the Lafayette Police Department for the police report of the search, he was told no animals were found and that he'd have to get the report in Martinez from the county sheriff, whose desk clerk told him it was not public information. Moyer didn't get the report until the case was logged into the court docket weeks later.

"We could have found witnesses and issued a press release, and asked our members to write to the district attorney and show up in court for the suspect's probation hearings," Moyer told the *Bay Guardian*. "We could have gotten more attention and media coverage if we'd had the report earlier."

Asked if he complained, Moyer said, "No, I don't know anything about that. Who would file a complaint with?"

It's a good question.

Lafayette contracts with the Contra Costa County Sheriff's Department to provide its policing, so even though the officers wear Lafayette P.D. uniforms, they're legally sheriff's deputies, and therefore subject to Contra Costa's Better Government Ordinance, a 1995 sunshine law that offers greater access to public information than that provided by state law.

To ensure compliance, the ordinance established a task force, which appointed an ombudsperson to handle complaints of violations. The task force then declared its work done and disbanded in November 1997. The ombudsperson, a pro bono attorney, quit after a few months, as did his successor. The position remains unfilled.

Contra Costa County is one of three East Bay jurisdictions to enact local open-government laws (Oakland and Vallejo are the others) in the wake of San Francisco's landmark 1993 Sunshine Ordinance. The laws, based on a model ordinance developed by the California First Amendment Coalition, are the only local sunshine laws in California.

Activists, journalists, and public officials all agree the laws have made a big difference in public access to local government. CFAC General Counsel Terry Francke, who drafted the model ordinance, says it's probably a good sign he doesn't get many complaints from these jurisdictions on the CFAC hotline. "To extent that the laws are working, I wouldn't hear anything about them," he said.

But activists also agree that the laws still have loopholes and still aren't being prop-

erly enforced. Contra Costa's defunct task force is just one example of the lingering problems that are hampering the spread of sunshine.

Work in progress

The Better Government Ordinance, adopted after the *Contra Costa Times* won several lawsuits against the county to gain access to secret litigation settlements, has helped move county officials away from an attitude of secrecy.

on the EIR was 45 days (45 to 90 is typical), but the alliance got less than half that because the department initially said a photocopy would cost almost \$500.

"We protested it. It was so outrageous. The price went down, but only to \$145," said Stivers, who believes the developer "didn't want us to take a hard look and get our comments into the record. The [Community Development Department] said there's a copy in the library, but an EIR is not something you sit in a library

able overdue, for the task force to convene again." Asked about amending the ordinance, he said that with advances in technology since the law's passage, electronic access could be one issue to reconsider. "For many of our constituents, the easiest and most affordable way to access public information is the Internet," he said.

The imperfect mousetrap

Oakland's 1997 Sunshine Ordinance, by most accounts, induced a sea change in the way city officials operate. Among other improvements, agendas and supporting documents are now actually available before meetings of boards and commissions, and detailed information is available about matters discussed in closed session.

"The Sunshine Ordinance is a big improvement over the way things were before," said Katherine Gueldner, former president of the League of Women Voters of Oakland, which led the fight for the law's passage.

The going, however, hasn't been entirely smooth. The Public Ethics Commission, which oversees the Sunshine Ordinance and city election laws, was hampered by a high turnover of staff and commissioners. But with a full-time executive director, Dan Purnell, on board for a year now, the PEC has already resolved 31 complaints filed last year, 19 of them on alleged Sunshine Ordinance violations such as improperly noticed meetings, the unavailability of supporting documents, and the stifling of public comment at City Council meetings by President Ignacio De La Fuentes.

Faced with this workload, in November the commission overhauled its complaint procedures and published a handbook for city staff on conducting meetings in compliance with the Sunshine Ordinance and the state's Ralph M. Brown Open Meeting Act. That month it also began a review, which is still underway, of the ordinance itself, soliciting public comments to see if and how the law should be amended.

"We hope to educate the public," said PEC Sunshine Ordinance Committee chair Lisa Seitz. "The handbook came in response to all the complaints. Maybe the people conducting meetings don't know what they're supposed to be doing."

John Russo, who campaigned on an open-government platform last year to become Oakland's first elected city attorney, said he's eager to hear what the PEC recommends, although he said the real challenge is not amending the Sunshine Ordinance but changing the attitudes of city staff and officials toward public access.

Russo, who as a City Council member helped draft the Sunshine Ordinance (in collaboration with the League of Women Voters of Oakland), noted, "There's no way to create a perfect mousetrap of legislation. Our current problems are with enforcement and [political] culture, not legislation."

Russo has hired Mark Morodomi, a former prosecutor with the California Fair Political Practices Commission, as the PEC's new legal advisor, and created the position of open government

coordinator in the City Attorney's Office, a kind of citizens advocate and ombudsman. The coordinator, Michelle Abney, meets with neighborhood groups and is beginning to train the city's 5,000 employees. "There should be redress in the government itself before you go into the more formalized process of the PEC," Russo said, explaining why he created the post.

Still, Oakland government watchdogs point to problems areas in the law that need to be fixed, such as provisions allowing closed-session discussion of real property negotiations and potential litigation against the city. "In Oakland everything is done in closed session," said the League of Women Voters' Gueldner. "The Raiders and Yoshi's deals, for example. Decisions are made under the guise of being real estate questions when they really involve major policy decisions.

"Oakland also has to revisit its Sunshine Ordinance because the law doesn't look at the mayor. At the time it was passed, we didn't have a strong mayor," Gueldner said.

Where's Berkeley?

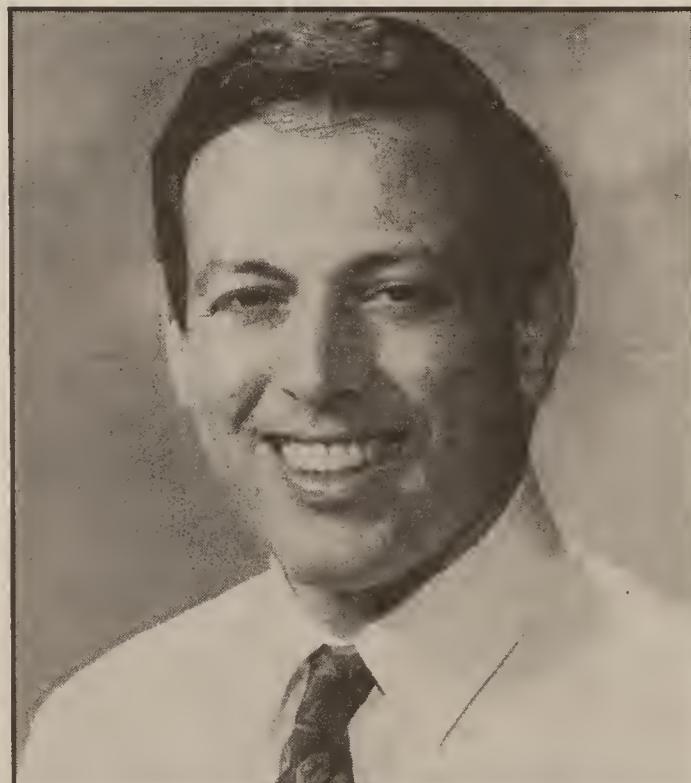
One city is conspicuously absent from the East Bay list: Berkeley. The *Berkeley Daily Planet* has covered violations of state open-government laws by city officials with alarming frequency, earning itself a James Madison Freedom of Information Award from the Society of Professional Journalists (see "FOI Winners," page 23).

City Council member Kriss Worthington told the *Bay Guardian* he wants a sunshine ordinance enacted this year and is working with the new city manager, Weldon Rucker, to make it happen. Worthington calls Rucker a major improvement over his predecessor, Jim Keene, who frequently denied city information even to members of the council.

"We want our ordinance to focus on specific Berkeley-type problems," Worthington said. "What constitutes a public record is a gray area. And how well are subcommittees covered? There have been questions on what subcommittees can and can't do. I just want it spelled out clearly so there's no confusion. And agendas are probably at the top of some people's list. They don't really tell the public what's being discussed."

With more of the burden of governing falling on cities, at the same time city services are increasingly being privatized, the minimum disclosure standards set by the state's Brown Act and Public Records Act are decreasingly able to ensure adequate public access to the conducting of the public's business in city halls and county seats.

Only local sunshine laws are adaptable to local needs for public access and information, but they also provide the only means to enforce compliance with open-government laws at all: state law still provides for absolutely no recourse except lawsuits, and Gov. Gray Davis has twice vetoed bills to create simpler administrative remedies. In both their successes and failures, the Bay Area's sunshine laws are demonstrating just how effective such laws are able to be. ♦



Opening up Oakland: City Attorney John Russo says the problem is political culture.

Jeff Smith, who helped write the Contra Costa ordinance while on the county board of supervisors, told the *Bay Guardian* that he knew the law wasn't perfect. It was, he said, "a work in progress, not the kind of ordinance we could pass and then never work on again, but one we'd have to keep up to date because technology changes rapidly and the duties of government change with each legislative year. The main value of the ordinance was to keep the issue of public access on everyone's agenda on a regular basis."

But it isn't always working. Evelyn Stivers of the Greenbelt Alliance said that while the Contra Costa County Community Development Department is usually cooperative, the alliance was recently shortchanged on time to review a draft environmental impact report for the Camino Tassajara development near San Ramon. The period for public comment

to browse. There are definitely points in it we wanted to address but couldn't because we didn't have enough time."

Patrick Roche, a principal planner with the department, said the logistics of creating copies of the EIR for more than 100 requesters were largely responsible for the delay. The duplication service "had problems getting it done on the quick turnaround we asked for," he said. He added that the department hopes eventually to make EIRs available on CD-ROM, which will be easier and cheaper for the public.

The Society of Professional Journalists Northern California Chapter is planning to call on the county to revive the task force to promote public education about the ordinance.

Sup. Mark DeSaulnier, the board's appointee to the task force, agreed that it's "more than appropriate, and prob-

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FREEDOM OF INFORMATION

Feeling the heat of the sun

The Bay Guardian celebrates its FOI battles. By Savannah Blackwell

Since 1987, when the *Bay Guardian* published its first annual Freedom of Information issue, the newspaper has waged many a battle on the FOI front. We've fought for the passage of Proposition G, the nation's best local sunshine law. We've protested a 1998 news-rack ordinance that severely limits newspaper distribution. And we've fought for the release of records from corporations doing business here. Throughout, we've consistently reported on city departments that regularly abuse public records laws, we've editorialized against officials who hold closed-door sessions, and we've requested countless documents to show how the government misspends your tax dollars.

We don't win every battle. But we won't stop trying. Here are a few highlights from 2000.

Richmond police case

Last August a state appellate court forced the city of Richmond to pay \$231,885 in attorneys' fees to the *Bay Guardian*. Those fees were incurred during the paper's battle to review the city's police discipline records. The money will be used by the First Amendment Project (See "FOI Winners," page 23), the legal organization that represented the *Bay Guardian*, to continue providing legal assistance to journalists and to the public in open-government and public records cases. In September the California First Amendment Coalition awarded Richmond a "Black Hole Award," which is given to individuals or groups whose actions show a "blatant disdain for the concepts of open access and sunshine."

In 1993 the *Bay Guardian* sued the East Bay community because officials there refused to release police discipline records. Two years later the city finally released the documents. Review of the material revealed a pattern of official tolerance of abusive behavior by police. But Richmond refused to pay the paper's attorney fees — a stonewalling technique to make it hard for individuals and members of the media to sue and to collect in public records suits — until forced to do so by the court. The payment was the most ever paid by a California public agency for illegally withholding records, legal experts said at the time of the award.

Presses never stop at the Sacramento Valley Mirror

Tim Crews refused to turn over the names of the confidential sources who had provided him with information for a *Sacramento Valley Mirror* story about a local cop who stole a gun from an evidence room.

During the cop's trial, Crews got subpoenaed to identify the person who told



PHOTO BY DONNA SETTLE

Full press: While Tim Crews spent five days in jail, the *Bay Guardian* sent staffers to his *Sacramento Valley Mirror* to keep the presses rolling.

him about the theft. Crews held to the journalistic code of ethics, however, and refused to betray his source. Because of his decision he was held in contempt of court. And in February 2000, Crews, the paper's editor and publisher, served five days in the Tehama County Jail in Red Bluff.

Remarkably, his paper continued to publish during that time — a triumph over the local forces that wanted to teach Crews a lesson by jeopardizing the paper's existence. A huge group of media representatives and interests banded together to help raise money for Crews's legal fees and the cost of putting out the paper. And the *Bay Guardian* sent reporters Rachel Brahinsky and Daniel Zoll to provide the key hands-on help needed to get the paper out during those days.

"It was a punitive action aimed at putting him out of business," said Bruce B. Brugmann, the *Bay Guardian*'s editor and publisher. To counteract that and make the broader point, "it was absolutely essential that the journalism community and the freedom-of-information community do everything possible to give an editor and a paper in this position every bit of immediate support possible," Brugmann said at the time. "If the fighting editor and the small paper go down, the reverberations affect all the media and the people who depend upon the media as a news source and a watchdog of government."

The port releases documents

In early 2000 when we acted on a tip that political connections shaped the way a deal for a new cruise ship terminal went down at the Port of San Francisco, the agency initially refused to allow us to see

the financial proposals of the winning bidder, the San Francisco Cruise Terminal (SFCT). The port argued that since the Port Commission had awarded SFCT only the right to negotiate, and not an actual contract, the information was preliminary and therefore protected.

The *Bay Guardian*'s attorney, Tom Burke, who is also the architect of Prop. G, the city's sunshine law, had to remind them that Prop. G sought to give citizens the tools to shed light on the decision-making process in the highly lucrative area of contract awards. That meant the public was entitled to see the responses to the port's request for proposals and qualifications. It took more than one phone call, though. But by early June the port had decided to release the documents. After sifting through the hundreds of pages of material, the *Bay Guardian* found that one bidder had been favored unfairly over another. (see "No Cash, No Contract," 7/5/00)

The mayor posts his appointment calendar

Mayor Willie Brown did not comply with the Prop. G requirement that mandates he make his schedule available to the public until the *Bay Guardian* pointed it out to him. He started releasing his calendar in mid-February 2000, but it's too bad the records of his activities during the end of 1999 — a time in which he took part in the deal to sell the *San Francisco Examiner* to the Fang family, and the feds were crawling over several city agencies looking for evidence of his role in an alleged minority-contracting scheme. He does post them now, but he gets away with destroying them every two weeks. ♦

16TH ANNUAL FREEDOM OF INFORMATION SPECIAL

FOI winners

Presenting the winners of the 16th annual Society of Professional Journalists James Madison Freedom of Information Awards

16th annual Society of Professional Journalists James Madison Freedom of Information Awards dinner

The public is invited to attend the James Madison Awards ceremony for outstanding contributions to free speech and freedom. Tues/27, cocktails 6:30 p.m., dinner 7:30 p.m., Fort Mason Officers' Club, Bldg. 1, Franklin at Bay, S.F. \$42, SPJ members; nonmembers, \$53; students, \$35. RSVP (415) 487-2589.

The struggle to protect the First Amendment has never been an easy one. Certainly, it's a lonely effort largely ignored by the public. So each year we look forward to celebrating the Society of Professional Journalists, Northern California Chapter's annual picks for the best examples of those who fight for our right to know. You can also help salute the winners by attending this year's awards dinner (see details below).

Organization

American Civil Liberties Union of Northern California

The American Civil Liberties Union (ACLU) is known as a stalwart defender of the First Amendment. But the northern California affiliate was particularly active in its efforts last year — and won several landmark victories, two of which deal with the freedom to post information on the Internet.

Karl and Judy Hoelscher posted court filings related to Judy's arrest by a California Highway Patrol officer on the Web site smalltownjustice.com. When the officer sued for libel and invasion of privacy, the Alpine Superior Court issued a gag order requiring the Hoelschers to remove the information. After ACLUNC staff attorney Ann Brick filed a brief in the couple's defense, the court pulled the order pending a review by the 3rd District Court of Appeal.

Brick worked on a similar case in Fresno, where Border Patrol agent John Crockford was ordered to take down a *Fresno Bee* article from his Web site about Border Patrol workers. The story said oversight had decreased since the Immigration and Naturalization Services had taken over operations. After Brick wrote letters to the INS explaining the First

Amendment issues involved, the agency told Crockford he could resume posting on the site and promised to revise its policy on employee Web sites.

Working with the national ACLU, the affiliate also helped win a permanent injunction that prohibits the government from pulling the licenses of doctors who discuss the use of medical marijuana with their patients.

Tali Woodward



Journalist

Fredric Tulsky

This San Jose Mercury News reporter used the powers of the First Amendment to shed light on gross injustices suffered by those who seek the same rights Americans hold so dear.

Acting on tips received while working for the *Los Angeles Times*, Tulsky realized no one had explored adequately how the United States deals with immigrants who seek asylum here. And he had a strong suspicion the system was unfair. In 1998, after hearing reports that the ability to get asylum depended largely on which immigration judge was assigned to a case, Tulsky requested five years' worth of asylum records, including a breakdown of

judges' rulings. His request was flatly denied. But Tulsky kept on.

Eventually, Tulsky got the records. And they bore out his anecdotal reporting: certain judges turned away applicants whose tales of torture were so poignant, the judges' decisions seemed unconscionable.

"The result of tougher laws, enforced by immigration officers whose job is to keep out foreigners without legal papers, has been to put victims of persecution at risk of being sent back to countries where they face potential torture or death," Tulsky wrote Dec. 30, 2000, in the *Mercury News*.

Tulsky's use of the rights of the press under the First Amendment to analyze the nation's asylum-granting process has resulted in real reform. After the series ran, Justice Department officials called to say they were doing something. The department issued a rule spelling out what Tulsky described in the paper as "the obvious: The INS district directors have to answer to their superiors regarding decisions on the release of asylum seekers from custody."

In addition, Tulsky's reporting helped certain asylum seekers get the protection they needed and deserved.

For Tulsky, seeing justice done was the greatest reward.

"I was worried about a system that doesn't make sure that some of the most desperate people in the world get protection," Tulsky says. "What I like is there have been results, both small and large."

Savannah Blackwell



Journalist

Tanya Smith

Last year Tanya Smith, then a reporter at the *Argus*, the Alameda Newspaper Group (ANG) newspaper in Fremont, was the Ohlone College Board's worst nightmare. Assigned to cover the Col-

lege Board, Smith soon recognized that members were regularly flouting the Ralph M. Brown Act, California's main open-government law.

Smith, who is 22 years old, says that the College Board didn't take her very seriously at first, thinking she was "just some kid."

"But no one had ever asked for some of the things I asked for," she says.

In one case, she was given a tape of a meeting in which several minutes of conversation were missing. In another, Smith discovered that the board had been holding annual closed-door meetings to evaluate their own performance.

Her reporting pressured the board to reexamine the practice and, eventually, to conduct the review — and other official business — in public.

Smith is now looking for a job as a journalism teacher, and Nancy Conway, who is the executive editor of all the ANG papers, says she's proud of Smith's *Argus* stories: "Tanya worked very hard. Ohlone College is an important institution, and we intend to be strong in our monitoring of them."

Tali Woodward

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Newspaper (investigation)

Sonoma Index-Tribune

Good reporters don't let official secrecy get between them and a good story.

In 1999 the *Sonoma Index-Tribune* began investigating disquieting allegations concerning the Sonoma Developmental Center (SDC), a 900-bed state-run facility for developmentally disabled patients. The paper ultimately learned that the administration encouraged the team

responsible for investigating violent incidents in the center to suppress reports of negligent or irresponsible behavior.

Reporter Neal Ross and editor Bill Lynch went after crime reports from the center's police department and reports sent to state lawmakers by a concerned administrator. But the center's public affairs office rejected the paper's requests to look at those records, citing patient confidentiality.

Lynch considered filing suit. He decided a court battle would be too expensive and time-consuming; instead, he and Ross uncovered sources within the center who leaked the documents to them. Using inside sources "turned out to be faster and less expensive," Lynch says. "Clients were being injured, and the story needed to see some light in a hurry."

The *Index-Tribune*'s first stories drew a heated response from the SDC.

"They said, 'You don't have your facts straight,'" Lynch recalls. "They didn't know we had documents." So Lynch wrote a series of columns comparing the administration's point-by-point denials with the facts in the records — further implicating the SDC in a cover-up.

Prompted by the *Index-Tribune* reports, the state Department of Justice is investigating the facility. Two top administrators have taken early retirement since the stories broke, and the center has instituted a new position to oversee investigations and police services.

Gabriel Roth

Newspaper (watchdog)

Berkeley Daily Planet

One of the more interesting items on tonight's City Council agenda is not on the regular agenda — it will be discussed in a closed door pre-meeting." The issue was the Berkeley City Council's confidential negotiations around a choice piece of city real estate. The sentence, which kicks off a February 2000 story in the *Berkeley Daily Planet*, typifies the paper's scrappy approach to cov-

Continued on page 24

16TH ANNUAL FREEDOM OF

SPJ Winners

From page 23

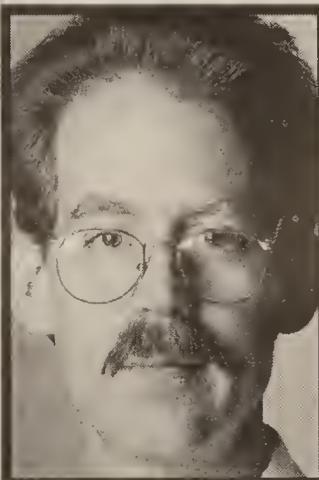
ering local government.

Founded in 1999, the *Daily Planet*, a free "micro-daily" published six times a week, has dedicated itself to doing comprehensive, critical reportage of municipal affairs. The paper has pointed out taxpayer-funded boondoggles. It has noted violations of state open-government laws. The staff has editorialized in favor of a Berkeley sunshine ordinance.

At a time when most media outlets are oblivious to the concept of civic responsibility, the 13,000-circulation *Planet* is a refreshing read.

"I think in general, city councils find it easier to operate in private," says editor Judith Scherr, who over the years has covered local politics in Berkeley, Oakland, and Contra Costa County. "Politicians, left or right, seem more comfortable working behind closed doors. That might be more efficient, but it doesn't include the public; they have no say in the process."

A. Clay Thompson



DANA NICHOLS

the agencies by name and address only, and say they asked only for records that legal experts confirmed were public.

The results were telling: less than half the journalists' requests were honored. In all, 40 percent of the agencies either rejected or refused to comply with requests for overtime costs, 56 percent denied requests for crime and school-violence statistics, and a dramatic 88 percent rejected or passed up inquiries regarding public employees' names and salaries. When *Record* staffers went back to agency leaders to find out why public information was withheld, they say they learned that if a person appeared unusual or suspicious, that person got short shrift. One person who requested records "appeared to be a weirdo," a school district superintendent told the *Record*. The one exception was the city of Ripon (see below).

To complete their report, the *Record* staff did a roundup of state laws and a reader-friendly guide for citizens searching out information. Assistant metro editor Dana Nichols led the project. "The key to the thing is that we were trying not to do this from a journalist's perspective. I do think journalists get more cooperation," he says. "My fantasy would be that people would use this, that a whole bunch of new people would be asking to know what's going on."

Rachel Brahinsky

See the Stockton Record report on the Web at www.recordnet.com.



PHOTO BY ROBIN JOHNSON

Newspaper (special report)

Stockton Record

Staffers at the *Stockton Record* earned an SPJ, Northern California Chapter award for their study of public agencies' compliance with the state's powerful public information law, the California Public Records Act. Thirteen reporters went under cover for more than two months, making 100 requests for public records from a total of 25 agencies, including school districts, police departments, and local government offices.

Reporters from the daily Central Valley paper identified themselves to

Educator

Karl Grubaugh,
Granite Bay
High School

Most high school newspapers are heavy on fluff: sports reports, gossip, airy features. At Granite Bay High, journalism teacher Karl Grubaugh doesn't go for that junk.

Norwin S. Yoffie Career Achievement Award

Professor C. James Schmidt, San Jose State University

Public libraries, like newspapers, are at the forefront of the effort to preserve our right to free access to information. So when it came to light in 1987 that for more than 25 years — to fight the Soviet menace — the FBI had been pumping librarians for information on what foreign nationals were checking out and reading, the library community went ballistic. Leading the charge against the feds' Library Awareness Program or, as the freedom-of-information (FOI) crowd preferred, "spies in the stacks," was Professor C. James Schmidt, then chair of the Intellectual Freedom Committee of the American Library Association (ALA).

"He called in the FBI to a hearing and said, 'What are you guys doing?' He got the FBI to agree not to conduct the program in the same way. They wouldn't directly promise to cease and desist, but the program was not continued after that," says Judith Krug, director of the ALA's Office of Intellectual Freedom.

Forcing the FBI to back down was just one highlight of Schmidt's 35-year career as a librarian and professor. Schmidt, who now works at San Jose State University, has spent years working on FOI issues, much in the spirit of Norwin S. Yoffie, whose name graces this lifetime achievement award. Yoffie, who died in 2000, was the SPJ Northern California Chapter's first recipient of an FOI citizen award for his landmark crusade for public awareness and against privatization of a public hospital in Marin County.

Schmidt, too, has been honored for his freedom fights. In 1991 the University of Illinois's Graduate School of Library and Information Science awarded him its Robert B. Downs Intellectual Freedom Award. In recent years he has worked to consolidate San Jose State and San Jose City libraries into a modern downtown complex.

Last year he was tapped to serve on the Child Online Protection Act (COPA) Commission, which advised Congress on the issue of regulating the availability of content "harmful to minors" on public library computer terminals, one of the most controversial topics in the library world today. Largely at Schmidt's urging, the commission recommended against passing new laws restricting content; Congress, though, has ignored such recommendations.

"If the elected politicians had been willing to settle for requiring schools and libraries to have acceptable-use policies, and require that such policies be developed through public participation," Schmidt says, "it seems to me that would have set the stage for a wonderful nationwide, local-level First Amendment discussion about the Internet. It would have been spectacular. But that isn't what they did."

"The dynamic among elected federal legislators caused us to forfeit what could have been one of the great educational opportunities of any century about the First Amendment."

Randy Lyman

The school's paper, which Grubaugh oversees, is brimming with hard-hitting, serious stories; the most recent issue alone covers censorship on the Web, contraceptive use by high schoolers, and human rights abuses by China. Showcasing smart, well-honed writing, the *Granite Bay Gazette* could easily pass for a college rag, and unsurprisingly it has racked up a bunch of awards for excellence in reporting.

But not everyone in the small community just north of Sacramento is enamored with Grubaugh's leadership. When the *Gazette* ran a story on sex education last April, conservative parents went ballistic. Pretty soon school board members were calling for Grubaugh's head, while a right-wing law firm threatened to sue the teacher.

The story that sparked such furor, "Let's Talk about Sex," a sober piece consisting largely of interviews with students and the school's sex ed teacher, is an edifying read. One 12th-grade boy wanted to know where his cervix was. An anonymous 10th-grade girl shared this: "Every time I've had sex, it was because I was taken advantage of, drunk or pressured into doing things that I didn't want to."

Grubaugh's critics labeled "Let's Talk about Sex" obscene and whined about the student journalists taking the First Amendment too far. The educator, who's put in three years with the *Gazette*, held his ground and

eventually the controversy died. "I make sure the kids do it right — that their stories are fair, thorough, and balanced," Grubaugh says. The teacher figures the paper will continue to ruffle feathers from time to time as students go after tough stories. "There are some conservative types around here who think the things you don't want to see will go away if you stick your head in the sand."

A. Clay Thompson

Electronic access

California State
Assembly member
Kevin Shelley and
legislative aide
Ryan Spencer

No question, state assembly-member Kevin Shelley (D-San Francisco) believes in the digital age — and for our right to access it. In 2000 the majority leader pushed through an excellent provision to the state's Public Records Act that makes the government's electronic records more accessible. From now on a local or state agency can't refuse your right



KEVIN SHELLY TOP AND RYAN SPENCER



to see government databases, claiming that you'd have to pay for, let's say, 10,000 pages' worth of printouts at 10¢ a page. Because of Shelley, the public has the right to be handed over a floppy disk with the requested computer files.

"California's public records are not cloak-and-dagger-type documents; they are the property of California's

INFORMATION SPECIAL

citizens," Shelley said at the time.

Yet it wasn't an easy bill to sneak past Gov. Gray Davis, no fan of freedom-of-information laws. Indeed, Davis had vetoed an earlier effort to open up electronic records. But because of Shelley's persistence and the legwork conducted by legislative aide Ryan Spencer, Davis relented, letting A.B. 2799 become law.

But not all of it. Shelley, long a consumer rights advocate, is back this session with an add-on to A.B. 2799 (See "Public Interest," page 19) that would limit a government agency's ability to withhold records normally exempted under the state's Public Records Act.

Melissa Houston



Special achievement First Amendment Project

The First Amendment Project (FAP), a group that has long fought on the public's behalf for better access to government records, marked a huge victory last August when a state appellate court forced the city of Richmond to pay \$231,885 in attorneys' fees incurred during the *Bay Guardian's* fight to review the city's police records. The FAP's lawyers handled the case on behalf of the paper. At the time, legal experts said it was the most ever paid by a California public agency for unlawfully withholding records.

The payment ended a seven-year court battle in which Richmond officials fought bitterly, at considerable taxpayer expense, to keep the city's police discipline records secret. The suit itself took two years. In 1995, Richmond released more than 500 pages of documents, which revealed an alarming pattern of official tolerance of abusive behavior by police (see "Abusive Secrets," 3/18/98.) While the city did release the material, it appealed a separate court decision ordering it to pay legal fees. On March 30, 2000, the court ruled again in favor of the *Bay Guardian* and its

legal advisor, the FAP. In August, Richmond agreed to pay the fees. The fees will not go to the *Bay Guardian*. After expenses are repaid, the money will be used by the FAP to provide legal assistance to other journalists and members of the public in open-government and public records cases.

Bruce B. Brugmann, editor and publisher of the *Bay Guardian*, says that Richmond used "the new stonewalling technique" of making it too expensive for almost anyone to sue on public access issues and collect.

Brugmann says the unprecedented payment sends out two clear messages. "First, to any citizen or group or newspaper fighting a stonewalling city in a major public access case: keep fighting till you win — and then, if you win, keep fighting till you get your money. Second, to any city that stonewalls for eight years like Richmond: look what happens, and see how you have disgraced your electorate."

Founded 10 years ago by attorney Jim Wheaton, the FAP is an organization that provides much-needed support to journalists and members of the public who get thwarted in their efforts to seek public documents. Other FAP attorneys who worked on the *Bay Guardian* suit included Elizabeth Pritzker, who is no longer with FAP, and Fred Altshuler.

Savannah Blackwell

Public official Officials of the city of Ripon

Last winter the *Stockton Record* requested documents from 25 local government agencies. The resulting sunshine survey found that secrecy runs rampant in northern California: almost half of the time, the agencies refused to hand over the requested documents as required under the California Public Records Act.

The shining exception: the city of Ripon.

The San Joaquin County city, population 10,000, turns over public records to everyone who asks.

Most of the other agencies surveyed by the paper stonewalled when asked for the names and salaries of police officers; Ripon Police Department lieutenant Dale DeBie turned them over at once. City officials also happily provided documents showing crime statistics, overtime costs paid to city maintenance workers, and minutes of recent council meetings.

City clerk Lynette Van Laar says respect for the public's right to know is part of the culture of Ripon city government.

"This is the city's money we're

using," she says. "It's not a business being run for profit. It's taxpayers' money, and they need to know how it's spent."

Ripon mayor and city council member Don Moyer credited the city's openness to its "small-town attitude."

"Any citizen has a right to find out how much it costs to pave Main Street or how much we're paying police officers," Moyer told the *Record*. "Citizens have a right to information about their city, and our attitude is, 'OK, tell us what you want, and we'll get it for you.'"

Gabriel Roth

Distinguished service

Freedom Forum Pacific Coast Center: Félix Gutiérrez and Beverly Kees

Over the course of seven years, the San Francisco-based Freedom Forum Pacific Coast Center became known as a sort of journalism salon, a place "where journalists could get together and talk about the issues of the day," says Beverly Kees, former program director for the group. But when the center's parent organization, the Freedom Forum, pulled funds to establish the Newseum, a news museum, in Arlington, Va., Kees's shop was shut down. The larger organization continues to educate the public and presses for democracy in journalism on several levels, including staff diversity and First Amendment compliance.

SPJ chose the center for this year's distinguished service award after it closed in December. Kees says that while she and the other Pacific Center staffers continue to work for the organization from their homes, she'll miss bringing together sometimes-disparate groups in order to bridge gaps in understanding.

"One thing that went on for three years was a study of coverage of crimes, courts, and corrections.... We ran a series of events that eventually became a report. It was a good opportunity for people from law enforcement, people from the community, and reporters to get together ... on neutral ground," Kees says. "Félix [Gutiérrez, the center's former executive director] was fond of saying that our role in all of this was that of honest broker."

Rachel Brahinsky

The Freedom Forum maintains a Web site at www.freedomforum.org.

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SAN FRANCISCO'S OTHER VIRUS

How the city is coping with the hepatitis C epidemic. By Cara Bruce and Lisa Montanarelli



GUARDIAN ILLUSTRATION BY BARBARA LIBBY

Most people have heard about the hepatitis C epidemic, but all the recent media furor around this new "hidden virus" is a classic example of too little too late. Today, in San Francisco alone, 7,200 people (out of a population of 750,000), have been diagnosed with hepatitis C (HCV).

Despite the flurry of publicity around HCV, no one has reported on how the disease is spreading on a local level in large cities. This is a particularly glaring omission, given that reporters and pundits often peg urban populations as "vectors of contagion," veritable epidemic-disease factories. To a certain extent these pundits are right. Tomas Aragon, the director of community health, epidemiology, and disease control for the San Francisco Department of Public Health, says that a more accurate estimate of the

number infected in San Francisco is probably around 20,000. That's 3.5 percent of the city's population.

What's stunning about those numbers is not that they're so high — which they are — but that they're so high in San Francisco, a city whose reputation for good public health resources soared in the wake of the AIDS epidemic. Perhaps even more surprising is that many of the people infected with HCV are co-infected with AIDS. How did a city with world-class health care for AIDS victims manage to drop the ball when it came to HCV, a disease that at this point is killing far more people than AIDS?

In the 1980s and 1990s, a large population of HIV-positive individuals flocked to San Francisco to take advantage of its health services. But while HIV was emerging in the public consciousness, a far larger epidemic

was hiding in its shadows. Among HIV-positive people, 40 to 50 percent carry HCV. With the advances in anti-retroviral therapy, people with HIV are living longer, but more of them are succumbing to complications of HCV, including cirrhosis, liver cancer, and liver failure.

In some ways San Francisco is leading the fight against HCV, too. The Veterans Administration Hospital houses one of the two Centers of Excellence of Hepatitis C Research in the nation. Hepatologists such as Teresa Wright, M.D., chief of gastroenterology at the V.A. Medical Center and professor of medicine at UC San Francisco, are making major strides in the research and treatment of HCV.

And for HIV-HCV co-infected individuals, one of the most encouraging recent developments is that state assemblymember Carole Migden has

helped secure \$3 million to help HIV patients who need liver and kidney transplants. A pilot study out of UCSF is keeping track of the results of these organ transplants, and one piece of evidence that's already emerged is that many of the recipients are co-infected with HIV and HCV.

The liver transplant racket

HCV now ranks as the number-one cause of fatal liver disease, and death rates are expected to triple over the next 10 to 20 years. According to the American Liver Foundation (ALF), HCV causes chronic liver disease in 70 percent of those who contract it. Most of those people don't know they have HCV, even if they've been diagnosed with HIV, since they might show no symptoms of HCV for 20 years or more. But the virus can ravage the liver even when there are no

signs of illness. And the disease progresses more rapidly in people co-infected with HIV, as HIV attacks the immune system.

Presently, there is no cure for HCV. The Food and Drug Administration (FDA) has approved interferon and interferon-ribavirin for treating it, but those drugs are costly and debilitating and have only a slight chance of permanently eliminating the virus. Chinese medicine has also been shown to reduce the elevated liver enzymes that indicate viral activity.

Liver transplants can prolong the lives of those who develop end-stage cirrhosis or liver cancer. Unfortunately, even for people without HIV, there aren't nearly enough donor organs to go around. In Nov. 17, 2000, article in the *San Francisco Examiner*, Laura Meckler writes, "The core problem comes down to supply and demand. In 1999, there were 4,698 liver transplants performed, but 1,753 people died waiting. More than 16,000 liver patients are waiting today."

Doctors decide who gets a transplant based on such factors as who is most likely to survive: an alcohol- and drug-free lifestyle is mandatory. Often, people infected with HIV fall at the bottom of the list, which is why Migden earmarked moneys specifically for liver transplants in HIV-infected patients. Even for those who qualify for typical liver transplants, the wait list is long, and people at the top of the list never know when they'll receive the life-saving phone call.

William Homer received his new organ in October 1999, four to six months before doctors predicted he would die from cirrhosis. Although Homer now has a healthy new liver, he is still coping with HCV. He hopes to start on a course of pegylated interferon soon. This new kind of interferon, now awaiting FDA approval, may be less debilitating and more effective in suppressing the virus. "I still have to deal with my hepatitis C, which will probably run its course again," Homer explains. Unfortunately, Homer's insurance won't cover the pegylated interferon. His doctors are petitioning drug companies Hoffmann-LaRoche and Schering to grant him "compassionate care." Jess Medina, another San Francisco liver recipient, decided not to take interferon following her transplant. She said it made her so sick that she had "no quality of life."

In the shadow of HIV

In San Francisco, ignorance of HCV is compounded by the specter of HIV. Homer talks about how people used to assume his sickness was HIV related: "Before my transplant I looked very ill. And of course, in this society, many people thought I had HIV. A 38-year-old single man in San Francisco — that's what people assume. People from my past, who I'd known 5, 10, 15 years ago, instantly assumed that I was suffering from an illness that I didn't have. I don't want to diminish the importance of HIV. My point is that no one knows about hepatitis C. They've never even heard of it! People hear 'hepatitis,' and they think, 'Oh, well, you're sick in bed for two weeks, and you turn yellow, then it's all over.' That is not the case."

However, people with HCV still suffer many of the same stigmas as those with HIV. In the early years of the AIDS crisis the American media painted AIDS as an external sign of moral decay. AIDS was a disease of "homosexuals, heroin addicts, and Haitians." Queers, black people, and drug users were all rolled into one big menace to American health. This stigma has not lifted, and it extends to the city of San Francisco itself, which conservatives once dubbed "the AIDS capital of the world" — a veritable Sodom and Gomorrah where sin causes disease.

Today we see HCV through the lens of those media portrayals of AIDS and HIV. The media — when they pay any attention to HCV at all — conflate viral infection with drug use: they call HCV a disease of junkies in the same way that they said HIV was a disease of homosexuals, heroin addicts, and Haitians.

The truth is that people from all walks of life — including one's friends, family members, and oneself — could be infected with HCV. And as long as HCV is considered a "junkie disease," the media will sensationalize it, and the government won't provide sufficient funding for research or education. Despite these problems, the ALF is leading an effort to destigmatize HCV. One of the ALF's goals, says Linden Young, director of the ALF's northern California chapter, is "to make it so that liver disease is no longer a dirty word." No one should be blamed or stigmatized for having contracted HCV. As Young says, "Life is a buffet, and who can say they have never sampled some of it?"

Risk and transmission

Although drug use can put a person at risk for HCV, it doesn't "cause" the disease. The causal agent is a virus that can enter the bloodstream through any behavior or situation that allows for blood-to-blood contact. Many transfusion recipients contracted the virus before blood banks began testing the blood supply in 1989. Among U.S. veterans, 8 to 10 percent test HCV positive; many of them received contaminated blood during wartime.

Intravenous-drug users are also especially vulnerable to infection, because the blood-borne virus is transmitted easily by sharing I.V. needles. It only takes one exposure to contract the disease, and bleach — often used to sterilize needles — does not always kill HCV. Many people have contracted the virus through needles disinfected with bleach. An estimated 95 percent of I.V. drug users have HCV. Crack, cocaine, and speed users are also susceptible, since the virus can enter the bloodstream through shared crack pipes and straws for snorting cocaine — especially when those sharing the implements have nosebleeds or sores on their lips. Sharing drug paraphernalia such as cottons, water, containers, or cookers is also thought to transmit the virus.

HCV is much "sturdier" than HIV. HIV dies almost instantly when removed from bodily fluids. HCV is widely believed to survive outside of the body in water and on dry surfaces.

Unfortunately, scientists have not yet been able to culture HCV and thus have not determined how long the virus stays viable in these different environments. Drug use is thus only one of the ways the virus can be transmitted. Sharing toothbrushes, razors, nail clippers, or any other household items containing trace amounts of blood can transmit HCV as well. This puts many people at risk, even if they've never taken drugs. Sexual transmission is unusual but not unlikely.

The prevalence of drug use in San Francisco doubtless contributes to the high incidence of HCV in our city. What is San Francisco doing about this epidemic? When we asked DPH's Aragon if the city could deal with the HCV problem, he said, "San Francisco has a much bigger commitment to public health, and we are much better set up than any other county. There are 18 different clinics in San Francisco where one can get tested, see a doctor, and get counseling." He agreed that the HCV epidemic is definitely going to burden the city, but he believes that people are better off here than anywhere else.

Policy suggestions for San Francisco

Most HCV advocates still feel as if very little is being done in San Francisco to combat the spread of the disease. The people of this city desperately need education about how HCV is transmitted and what their risks are. The ALF sponsored some posters on BART with tear-off sheets to help people determine whether or not they were at high risk. But owing to a lack of funding, the ads could only run for two months and not on every car.

San Franciscans need to know that early detection of HCV is crucial. People who know they're infected can reduce damage to their livers by avoiding alcohol, drugs, and medications such as Tylenol and aspirin. They can also protect themselves by getting vaccinated for hepatitis A and hepatitis B, since a double dose of hepatitis can be deadly.

To encourage early detection, San Francisco needs to raise public awareness and sponsor free anonymous testing. So far there are no anonymous testing sites in San Francisco. There is, however, a home testing kit. The FDA-approved Home Access Kit (www.homeaccess.com) retails for \$70, and that cost includes access to 24-hour counseling for people who test positive. While the kit is no substitute for a doctor, it informs people of their HCV status. With this knowledge, those who test positive can make lifestyle changes and avoid transmitting the virus to others.

Another major concern is insurance: most large insurance companies, including Blue Cross and Blue Shield, reject HCV-positive applicants. Hence the need for anonymous testing.

HCV-infected San Franciscans also need counseling. Thousands are testing positive and have no counseling or health services to turn to for help. Many people who are diagnosed with HCV have drug or alcohol problems and need comprehensive services. The whole person needs treatment, not just the HCV.

Hepatitis C resources

Information on hepatitis C

American Liver Foundation, San Francisco Bay Area Chapter Contact Cres VanKeulen, P.O. Box 150421, San Rafael, CA 94915-0421. (415) 984-3169.

Testing sites

There are no anonymous testing sites for hepatitis C in San Francisco, but you can order the Home Access Kit at www.homeaccess.com. You can get tested at just about any free clinic in San Francisco.

City Clinic 356 Seventh St., S.F. (415) 487-5500.

Haight Ashbury Free Medical Clinic 558 Clayton, S.F. (415) 487-5632.

Mission Neighborhood Health Center 240 Shotwell, S.F. (415) 552-3870.

Clinical trials

Center of Excellence in Hepatitis C Research at VA Hospital Call to participate in clinical studies with Dr. Theresa Wright. Department of Veterans Affairs Medical Center, 4150 Clement, S.F. (415) 750-2105.

General information on finding support groups

HEPinCite www.infergen.com/rn/hepin/hepcit04.htm.

Hep C Connection Call 1-800-522-4372 or e-mail hepc-connection@worldnet.att.net.

Support groups

Hepatitis C Support Project P.O. Box 427037, S.F., CA 94142. (415) 834-4100.

Emotional support groups

Community Health Resource Center Support group meets the first and third Tuesday of the month with facilitator Rose Christensen. Space is limited. 2100 Webster, No. 106, S.F. (415) 333-2411.

Davies Medical Center Support group meets second and fourth Thursday of the month with facilitator Frank Goyer. Space is limited. Castro and Duboce, S.F. (415) 665-0696.

San Francisco — Open Group Meets the second and fourth Monday of every month with facilitator Alan Franciscus. 507 Divisadero, S.F. (415) 431-5542.

Drug treatment facilities

Bay Area Addiction Research and Treatment Offers methadone. 1040 Geary, S.F. (415) 563-9816.

Haight Ashbury Free Medical Clinic 558 Clayton, S.F. (415) 487-5632.

Narcotics Anonymous S.F. Area Service Office 78 Gough, S.F. (415) 864-3155 or (415) 621-8600 (24-hour helpline).

Helpful Web sites

Hep C Alert www.hep-c-alert.org.

HCV Advocate www.hcvadvocate.org.

The Centers for Disease Control hepatitis C page www.cdc.gov/ncidod/diseases/hepatitis/c/fact.htm.

Hepatitis Central www.hepatitis-central.com/index.html.

C.B. and L.M.

A 1999 study by the San Francisco DPH found that only 47 percent of public health clinics offered HCV testing, 49 percent provided individual HCV counseling, and 25 percent provided HCV treatment. Of those programs, 40 percent reported extensive concerns about HCV, and 53 percent revealed an extensive need for funding.

Three months ago Gov. Gray Davis signed a bill that allocates \$1.5 million to fund HCV services. Half of this sum automatically goes to the Veteran's Administration. That doesn't leave much money for San Francisco.

What you can do

Although there is no cure for HCV, there are things you can do (see sidebar). You can get tested. If you are negative, you can become an organ donor. You can pledge your support on May 20, 2001, when the ALF and the Volunteer Center sponsor the San Francisco-based part of the Northern California Liver Walk during the Bay to Breakers race.

If you are HCV positive, it is important to take care of yourself. This

includes seeking help for any drug or alcohol problems you might have. Support groups for people with HCV can be found on the ALF's northern California Web site (www.liverlifeline.com), and anyone can call the foundation's 24-hour support line (1-800-GO-LIVER). When it comes to health care, San Francisco is more fortunate than most American cities in that it offers a wide variety of Eastern and alternative healing options. Many San Franciscans seek treatment in local acupuncturist and herbalist offices, such as the Lotus Center and Quan Yin Healing Arts.

HCV is a "silent epidemic" that knows no boundaries of class, race, gender, or sexuality. There are many faces of liver disease. If you haven't been tested, you could be looking at one of them every time you step in front of a mirror. And if you live in San Francisco, you probably already have a friend, neighbor, or coworker who is infected. ♦

Cara Bruce and Lisa Montanarelli are the authors of a forthcoming book on HCV self-care.

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Looking for a friend

Q: About a year and a half ago I separated from my wife, and the divorce became final a few months ago. We were together for more than 10 years, and I find myself a bit lost. I never really had to think about what to do for company. Now I find myself (late 30s) living alone in an apartment with nothing. The majority of our mutual friends either stay in touch with her only or have lost touch altogether because of the awkwardness. So what do I do? I know all of the standard advice: take a class, join a group, take up a hobby, do stuff for yourself. I realize that this is all great advice (and I thank my brother for pushing me to do these things), but I am not unhappy with me. My problem is that I am lonely. Not a "meeting new people" lonely, but a "need a confidant" lonely. I have nobody to open up to. I have these great things happen in my life, and I can't share them with someone who knows me. I know this is my doing, because my ex was this for me for so many years. Therapy helps, but working out problems or sharing milestones with a close friend is much more meaningful. So how does someone in need of good close friends who will listen and share go about finding these friends — that is, without coming across as super needy or just plain weird? I don't want to be that guy who dumps his entire life on you the moment we meet.

A: What do you suppose the good advice of taking a class, joining a group, etc. is about? These are places where you can meet and befriend potential intimates, whether for sex or fellowship or both. You might also look around at work colleagues and back toward old friendships from school or before your marriage to see if there are any possibilities to renew or cultivate. Whether you are looking for a new lover or a buddy, the process of show-and-tell and give-and-take is the same: "This is who I am; could you be interested? Who are you; could I be interested?" A group for recently divorced people might be a particularly good idea, providing you with a choice of several individuals all looking for exactly what you are looking for. And as an added thought, what about your brother, he of the good advice?

Q: I have been dating this guy for several years now. Just the thought or sight of him used to turn me on in every way imaginable. I would automatically reach a climax just by having him touch me. Now I still get excited by him, but my vagina does not get wet at all. He'll do all of the things humanly possible to try to make me come, and it feels like I do, but when it comes down to him penetrating me, he can't seem to go right in because it's still dry. And if it does get wet, it will stay that way for about a minute or so, but then get dry all over again. Sometimes if we do a certain position, it will get wet and then, once again, it'll become dry. We've been through a lot in our relationship. Mainly most of our problems are because of him and the things he chooses to do. Could this play a major factor in why I can't seem to get aroused in that old way? Is my body telling me that it is over between us and I should move on? I like making love with him, but it can't be much fun to him if he's entering the Sahara Desert all of the time. I know that it's not fun for me. Is there any way I can fix this problem? Do you think that if we did ever break up, this problem could carry over into my next relationship? I don't understand why this is happening. Please don't tell me to try using a lubricant. Those things don't seem to help much, and I think that they could be the reason why I'm like this.

A: Your dryness could be psychological (evidence of your ambivalent feelings for your guy), or it could be physical (the result of some medication you're taking or internal malfunctioning), or a combination of both. Whatever the reason, the purpose of a sexual lubricant is to moisten a dry vagina. What is it that they don't help you with? You might have had an allergic reaction to one. If so, try some others. There are many on the market. Also see what happens to your lubrication response when you are sexual alone. That should be a good indicator of which direction to proceed in. *

Whether you are looking for a new lover or a buddy, the process is the same: "This is who I am; could you be interested? Who are you; could I be interested?"

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Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

Semiotic whatever

I've been using icons to navigate my online universe for so long that it's become second nature for me to think of everything I see as little symbols that stand in for something else. One blury night as I left work, I saw a sign with a picture of a house on it and found my fingers twitching reflexively, trying to click on it so I could go home. Sometimes when I'm in this state, I'll find myself puzzling out the possible computer-related meaning of some random object, like a fire hydrant. "Does that icon have to do with fire walls?" I'll ask myself. "Or maybe cleaning things up, like with water?"

However, I'm not usually in a state of near-hallucinatory exhaustion, so I don't generally think an ambulance screaming down the street is rushing to bring "first aid" to a crashed disk. Instead, I'll catch myself abstractedly musing about how Everything Seems Symbolic. This, I find, is particularly true when I encounter T-shirts.

T-shirts with logos on them — or even ones without a logo (so minimalist! so meaningful!) — are supposed to link their user-wearer to some larger class of objects or processes. Sometimes it's obvious how this works. Jesse wears OpenBSD T-shirts because he belongs to a class of people who value open source software and network security. And I wear *Star Trek* T-shirts because I'm ... well, I leave it to you to make the obvious joke about my dorkiness here.

But my icon-saturated brain decodes all kinds of extra, hidden meanings in T-shirts, too. The other day I noticed a lusciously chubby young woman wearing a T-shirt with the Devilettes logo on it. The Devilettes are a San Francisco troupe of retro go-go dancers who do semi-ironic synchronized dances in tiny 1960s-style outfits that clash pleasingly with their very millennial tattoos, dyed hair, and piercings. Most important, several of the Devilettes are sexy without being skinny.

As writers like Justine Sharrock have pointed out in various places, it's hard for a girl to be chubby and feel sexy, even in allegedly liberated cities like San Francisco or Santa Cruz. Lots of people still think women must be tiny to be foxy, and that's why I've always appreciated the Devilettes for their symbolic meaning. They — like that cute gal wearing their T-shirt — demonstrate that chubby equals hot. There's nothing more heavenly than watching a Devilette dance and jiggle. So when I walk past curvaceous girls wearing Devilette T-shirts, we share a moment of iconic identification, knowing that we belong to a class of people who flaunt our extra-juicy bodies without shame.

Practically every college-educated person who took a liberal arts class during the past 15 years has been exposed to semiotics, the study of signs in everyday life. Indeed, to the semiotician, a Pilot Dr. Grip pen possesses as many symbolic meanings as a Devilette's T-shirt or a short story by some famous French writer.

Thanks to the Web, and, um, T-shirts, we live in a truly semiotic universe. Anyone who has worked with even the most primitive sort of computer "desktop" environment has entered a realm of signs where cartoon trash cans stand in for "delete" (already a pretty symbolic phrase) and pictures of folders represent directories (also, now that I think about it, an abstract idea). Basically, GUIs are all a tangled mess of symbols that refer to symbols that refer to concepts.

Think about it this way: if a picture of a piece of paper falling off a clipboard is a sign for "paste," what does paste stand for? "Paste" is hardly a concrete idea, especially when applied to chunks of data like text or images. Paste refers to what you do when you stick two things together with glue. So, the clipboard icon refers to paste, which refers to glue, which is miraculously supposed to make us think about what would happen if we moved a piece of data from one location to another.

I'm so used to thinking in long chains of symbols that the above paragraph seems perfectly reasonable. And it seems equally reasonable to ascribe cultural meaning to logos on T-shirts, television commercials about the way Slim Jims behave in your stomach after you've eaten them, and even the way some cute boy I've just asked out places smiley icons in his e-mails.

For those of us with the kinds of jobs that place us in the online realm, the symbolic order has clearly taken over our brains. And there's no way to escape the clutches of the symbolic once you're trapped in it. The symbolic writes you, not the other way around. ♦

Annalee Newitz (lacan@techsploitation.com) is a surly media nerd who wears a metonymic chain. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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travel
 by john marr

Jai alai

Jai alai is to handball what "tough man" fighting is to cardio-kickboxing class. It's three-wall handball on steroids, a simple game played on a grand scale with suicidal abandon. The handball glove is replaced by the cesta, a curved basketlike appendage that the players use to propel the pelota, a tiny rock-hard ball, at speeds of up to 180 miles an hour. It's the only noncontact ball game in which participants wear helmets. Not for nothing is it the Basque national sport.

Luckily we don't have to jet to the Pyrenees to take in this spectacle. Connecticut, Rhode Island, and Florida have all built jai alai frontons (arenas) complete with betting windows. And lo and behold, Connecticut's Milford Jai-Alai fronton is only an hour or so up the freeway from JFK International. We can't not spend the last evening of our East Coast road trip watching jai alai.

Cleverly following the jai alai signs on the freeway, we find the fronton after only one wrong turn. Official handouts assure us we are entering an award-winning architectural showcase for the sport. You could've fooled us. It looks like someone's first stab at an auditorium after a career designing junior high school gyms. It's rife with exposed piping and beams; the floors of polished concrete are just waiting for your spilled beer. Vegas it's not. But the seats are upholstered, the views unobstructed, and the floors miraculously nonstick. Compared with the bus-station atmosphere at a typical dog track, it is a plush way to lose your money.

We have our choice of seats. Apparently Wednesday is an off night at the fronton. The crowd barely numbers 200, but it looks serious, like a cross-section of future members of Gamblers Anonymous: calculating retirees, lonely middle-aged guys, and youthful patrons who look like runoff from disreputable sports bars. It's definitely a yuppie-free zone. At the fronton "coordinated outfit" means that the team logos on your shirt, hat, and jacket all match.

Obeying rule number one of betting, we invest \$1.25 in a program. The betting options described — *exactas*, *quinielas*, and *superfectas* — leave us hopelessly befuddled. We stick to the tired, true, and simple: \$5 to win. We feel embarrassed after the guy in front of us lays \$50 on a trifecta wheel. No matter. The woman at the window cheerily says, "Good luck, honey!" anyway.

The 15-match program is divided between singles and doubles matches. Eight players, or teams, compete in each seven- (sometimes nine-) point game, rotating in and out until a winner, a runner-up, and a third-place finisher are determined. Before each match the players march onto the court to prerecorded music and salute the crowd with their cestas. All leave the floor except team one and team two — and the action is on.

The court is half the size of a football field, and the players use the whole thing, racing all over in pursuit of the streaking pelota. The action is amazingly acrobatic: players leap high into the air, sometimes all but climbing the sidewall or wire mesh to make the shot. For low balls they flop down, somehow making the return flat on their back. And the power is awesome. It is nothing for a player deep in the backcourt to throw the pelota down the court (50 yards) and bounce it off the front wall so hard it hits the back wall (60 yards) on the fly! After watching jai alai, you'll never have a problem dozing through Wimbledon.

Along with most of the audience, we are mesmerized. The fronton is for the most part eerily quiet, punctuated only by the sharp crack of the pelota hitting the front wall, the muffled thunk as the players catch it in the cesta, and the announcement in a calm voice over the P.A., "That return goes wide. Point to the four. Next in line, number six ..."

But a ripple of cheering breaks out when an especially dramatic move is executed, and good shots are routinely applauded. No mercy is shown for shortcomings. There is angry muttering when a referee misses an apparent foul. One irate patron shouts, "You need glasses! I give you my glasses!" When one player muffs yet another easy shot, an exasperated bettor yells, "Give it up!" Another loudly abuses a hapless backcourt player in a foreign tongue — Basque? Spanish? In fact this is one of the many great pleasures of jai alai wagering. Unlike with horses or dogs, you can abuse your own personal loser, with the knowledge that he can understand every word you're saying (if you've got the right language, that is).

We are entranced. We could, and do, watch for hours. Unfortunately we bet on loser after loser. We quickly spot and rule out one tubby American guy who goes down game after game. Is betting Basque the secret? But which Basque? The one with the cool goatee? The tattoo? The one with the high-winning percentage? Nor can we rule out the Americans — although most players are Basque, several of the leading players are locals. Decisions, decisions, all invariably made in favor of the team that doesn't score a point. We only find solace once, when the rest of the crowd concurs with our judgment about a particularly hapless player. No one else bets on him either.

We are still fascinated but near broke by the 15th match. As the crowd files out, some people shout at the departing players: "Get a real job!" and "Go down to Florida!" We may have lost, but we're not the only losers. ♦

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culture shocked
by katharine mieszkowski

Junkyard dog

The spiral of metal from the dismembered industrial meat grinder is still slick with animal fat. Even unplugged, the speckled electric paint-can shaker looks vaguely menacing, like it might enjoy a second life as a jittering instrument of torture. And who knows what lurks at the bottom of those vast cafeteria-strength soup vats.

But this isn't the end of the line for these awkward orphans of industry. They've found an 11th-hour reprieve from the landfill at the Crucible, where the detritus of defunct companies and the outmoded castoffs of the last equipment "upgrade" take on new meaning.

Here the clear, round door of a clothes dryer becomes an office window. A gigantic stainless steel mixing blade, big enough to whirl at least 1,000 cupcakes a minute, is refashioned into an upright coat rack.

The Crucible's 17,000-square-foot warehouse in Berkeley hosts courses on blacksmithing, welding, neon work, stone working, foundry, molding, and casting. It also serves as the court of last resort for every species of industrial castaway. It's home to old restaurant ventilation hoods, glass vials and tubing from a pharmaceutical company, bronze missile nose cups from a weapons manufacturer, and retired white-and-black shelving from Andronico's.

Yet even with a yard out back and a secret backup warehouse, the two-year-old nonprofit can't absorb all of the bizarre but strangely compelling junk local businesses donate to the nonprofit.

Hence the Mad Scientist Open House Spring Surplus Sale, otherwise known as the weirdest garage sale ever. You didn't know that you needed your very own entirely stainless steel forklift, did you? And what will you do first with that 8,000-pound block of granite, if you figure out how to get it home?

After visiting the Crucible, it's easy to see why you might walk away from a sale here with a four-foot-long metal crank — its original purpose long lost to obscurity — filled with big plans for the incredible kinetic sculpture you'll create with it.

"Did I show you my breast?" asks Heather, a woman in a mold-making class, holding out a wax replica of one of her mammary glands. Before persuading me to submerge my thumb in a white pasty mixture called alginate for 10 long minutes, she informs me that she convinced her boyfriend to do the same with his penis, so she could create a mold of it. Unfortunately, she forgot about the project and waited a week to put the wax into the mold, so "it got deformed, and it shrank."

The twisted mastermind of the Crucible is Michael Sturtz. After a motorcycle accident, the artist turned the remains of his bike into a sculpture he dubs "ACL 1" or "What Was Left": a skeleton rides the fragments of the motorcycle, and the bike's headlight now projects images from Sturtz's orthopedic knee surgery.

On the wall of Sturtz's office hangs a firefighter's hat and red axe. His hulking belt buckle bears the Berkeley Fire Department logo. But don't expect to catch him rescuing anyone from a blazing inferno. "I just start fires," he smirks. A mock logo over the front desk, parodying an Ivy League college's coat of arms, pronounces this school the "Department of Fire Arts."

Sturtz is compelled by the beauty of utilitarian objects. He finds more to admire in the Bay Bridge than in "all of the art in San Francisco." One of his sculptures — fashioned out of an old sewer pipe — was displayed at SFMOMA.

Sturtz and his Crucible cohorts are masters of "obtainium," the art of making things out of whatever you can obtain. And they expend a fair amount of energy in their role as the repo crew for art. Companies use the Crucible as a tax write-off; bankrupt businesses use it as a company coroner.

"We're kind of the grim reaper of metal shops and machine shops," Sturtz says. "When we drive up, it's pretty much over. We're pulling the lights out of the ceiling." Even the office notepads at the Crucible bear the names of dead machine shops, complete with corporate mottoes like "machining since 1885."

And then there are the pleading calls from the families of recently departed junk-mongers: "My father has 25 years of stuff in the garage. Can you come pick it up?" There's a herd of eccentric collectors, the modern-day Sanford and Sons, whose troves need to be picked off.

Occasionally, unwanted household items magically appear in the Crucible's yard, like the rash of abandoned exercise bikes that showed up there once. But the ordinary household junk holds less inspiration for the Crucible than the more exotic equipment from businesses: hydraulic lifts, cranes, motors, pumps, an old cow milker, stainless braided hoses, and even ancient chiropractic braces.

"Other people would just see it as junk, but we can find a creative use for it, a second life for it," Sturtz says. "It's about maximizing an object's design, trying to incorporate that design and redirect and reuse it for something else."

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Mad Scientist Open House Spring Surplus Sale. Sat/31, 5-10 p.m. (including course demonstrations); Sun/1, noon-6 p.m., 1036 Ashby, Berk. www.thecrucible.org.

Katharine Mieszkowski (kmad2000@hotmail.com) is a writer for *Salon.com*.

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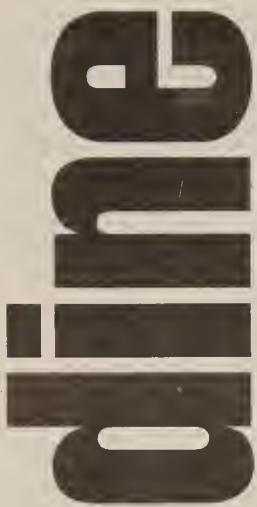
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GUARDIAN PHOTO BY RORY MCNAULARA



C'mon in: Jessica Chu's Restaurant YoYo gives casual dining a good name.

Strange magic

By Paul Reidinger

If you crossed Sparky's Diner with one of those tiny sushi restaurants out in the Richmond (Okinawa, say), you might easily end up with something like Restaurant YoYo — mix and match at a new level. You've got your classic sushi bar, you've got your louvered wooden screens here and there, and you've got your red-leatherette-and-chrome dining-room scheme, which would seem instantly familiar to Richie and the Fonz.

It is incoherence, but it is charming, cheerful incoherence that, in the anything-goes context of today's 16th and Valencia Streets, actually makes a strange kind of sense. Practically anything and everything has come and gone in the space itself, which despite its conspicuousness has been something of a slippery slope for food establishments in the past few years. I still remember it as an enormously convenient doughnut shop, then as a less convenient, though not unattractive, series of cafe incarnations.

But a menu of sushi, along with such Japanese mainstays as udon, teriyaki, and tempura, is turning out to be the salvation of more than a few troubled sites in neighborhoods around town, and YoYo may turn that very trick in the heart of the new Mission. It is comfortable, welcoming, large enough not to become too easily overcrowded; it is inexpensive, and (last but not least) it is good.

The name, Local-restaurant archaeologists will recall that the Miyako Hotel, in Japantown, long housed a restaurant called YoYo. It was at first (in the early 1990s) the successor to Elka in a vast

two-level space, later scaled back to a "bistro," and still later swept away altogether to make way for Dot — a small irony, since *yoyo* is the Japanese word for "typhoon."

It's unlikely that the new YoYo (no relation to the old) will be similarly swept away anytime soon. If anything, it's perfectly positioned to thrive as a haven for those who can't elbow their way into Tokyo Go Go, just up 16th Street, or who lack the black vestments that are the standard issue thereof. The interior design is just as playful in its way, and the food, though lacking Tokyo Go Go's fancy upper end (the weak end, as it happens), is just as good — and less expensive — on the basics.

One of sushi's most endearing qualities is that you can order it in many variations for not much money. I have a friend, for example, a crab freak, who, when in a Japanese restaurant, simply must have the spider roll. And there always is a spider roll; YoYo's version (\$7.50) is just fine, with a good sweet crunch of deep-fried soft-shell crab.

I am more of a house-signature-roll buff, so naturally I was drawn to the YoYo (\$8.50), a noticeably richer combination of shrimp tempura (even sweeter than the crab), joined with barbecued eel and chunks of avocado. If you're going to have this, have it early; it will be more satisfying, and you'll end up eating less. If it follows too many dishes, it might well seem ponderous.

Other rolls — Alaska, with salmon and avocado (\$3.50); California, with crab meat, avocado, and cucumber

(\$3.50) — were all sturdily built (the rice sticking together, the slices holding their shape) and impeccably fresh. Just as pristine was the nigiri, whose constituents included many of the usual suspects — buttery albacore (\$3.50), meaty-firm yellowtail (\$3.95) — as well as a few unusual ones, like sea bass, or suzuki (\$3.50), whose translucent pinkish white flesh reminded me of an opal.

If I have a complaint, it pertains to the vegetarian options, which are not numerous. Of course, many vegetarians eat fish and seafood — and, in at least one case I know of, chicken, though perhaps at that point "vegetarian" becomes an honorary title. But those who eat no animal flesh at all are going to have to go through the menu carefully. They will find a vegetarian udon, a dish of pickles (\$2.50), full of vivid yellows, purples, and greens, like *Star Trek* food, and few rolls filled with cucumber (\$2.95), avocado (\$2.95), and burdock (\$2.95). You can assemble a decent meal from the menu, but you can't say YoYo is a vegetarian mecca.

Of course, the place doesn't really aspire to any kind of mecca-ness, and that's a large part of its charm. If anything, it's a cheerful, friendly un-mecca — the kind of place that gives casual dining its good name, and a blessing in a city dining where "fine dining" has run amuck. ♦

Restaurant YoYo. 3092 16th St. (at Valencia), S.F. (415) 255-9181. Lunch: Mon.-Sat., 11:30 a.m.-4:30 p.m. Dinner: Sun.-Thurs., 4:30-10 p.m.; Fri.-Sat., 4:30-11 p.m. MasterCard, Visa. Pleasant noise level. Wheelchair accessible.

Without Reservations

The greengrocer

There's no mistaking Yum as you make your way along Market Street in the Franklin-Gough tangle. The neon green-and-purple signage puts you in mind of one of those shops that sell Halloween costumes. But the giveaway is the name, Yum — as in yummy; as in let's eat. For Yum is a food store, and it is, moreover, a singular food store, chockablock with the sort of items (fresh walnut paste, smoked Spanish paprika, San Marzano tomatoes from Italy) you'd never find at the huge, cruisy, overpriced Safeway a few blocks up the street, or, most likely, anywhere else in town.

Owner Paul Frohlich threw Yum's doors open last November, more or less in time for the fabled holiday shopping season, and in fact the store does have a gift, festive aura: it's a cool, spare space (formerly a union hall) with concrete floors and racks after stainless-steel racks of high-quality grocery items from around the world. Giftland is classic double-edged-sword country: Of course it's nice when people think of your shop as the place to go when looking for a present for the "food-involved" person on their list. It's better than their not thinking of your store at all.

But Yum isn't intended to be a gift shop. Frohlich, who lived for years in New York, sees Yum as being to San Francisco what Dean and DeLuca is to Manhattan: a working food emporium, where people do their everyday marketing and are concerned, among other things, with prices. Frohlich describes Yum's prices as being "reasonable" — the high-end pasta, for instance, at about \$4 a pound, being competitive with the stuff sold at A.G. Ferrari.

Perhaps the biggest challenge facing Frohlich and Yum is the supermarket mentality of Americans. We seem to gravitate by instinct to the Safeways of the land, with their huge parking lots and miles of shelves filled with everything from ground beef to radiator fluid. You won't find either of those items at Yum, though Frohlich does plan to start selling perishables (and wine) in the near future.

But there is parking, in that little lot under the freeway viaduct. And there is plenty of activity in a neighborhood that, with good reason, was once known as "the hub," the vortex through which people have always been likely to pass in moving around the city. And there is, next door, the recently expanded Carta, with its gallivanting menu — the best sort of karma, one would think, for a shop like Yum. The world on a platter — or in a jar, or a tin — has never been so close.

Paul Reidinger
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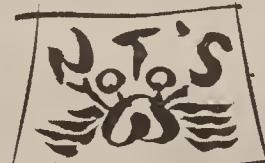
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Remembrance of Chinese past

I was feeling strangely nostalgic for my old stomping grounds, this week being the 11-year anniversary of my wide-eyed arrival in San Francisco. I don't know why my 11-year anniversary seemed more monumental to me than my 10th (which I forgot to celebrate) ... maybe because 11 is more than 10 — or was, last I looked.

Well, whatever, I wound up waxing nostalgic over my first S.F. hood, the Inner or Outer Richmond — whichever one's closer to downtown and farther from the beach. Me and Bikkets and the Choo-Choo Train and sometimes some other people, we all lived on Parsons Street at the northeast corner of the park there, and we ate our Chinese food around the corner at Hang Chow, Arguello and McAllister. I wasn't the Cheap Eats guy back then, but I was cheap, and I ate, and I loved Hang Chow. Besides being also cheap and consistently good, it introduced me to some stuff I hadn't had in the Chinese restaurants back east. Namely: asparagus. Fresh, in-season asparagus, with chicken or beef or shrimp, and often under an excellent black-bean sauce.

For whatever reason (burritos) I never went back to Hang Chow after I moved away from the neighborhood in 1992. I lived in the Mission, where there was good, cheap everything, and when I started reviewing restaurants, there were always more exciting places in more exciting neighborhoods to check out. Between 1992 and this week, I never even missed Hang Chow, not even once.

Then, all of a sudden, out of nowhere ... Bang! Miss city. Eleven years and whatnot — or maybe it was that asparagus was back in season, as announced in big black letters on plain white paper on Hang Chow's door, making it official: "Asparagus is in season."

They had asparagus chicken (\$5.25) and asparagus prawn (\$6.95), but they didn't have asparagus in any of the lunch specials (\$3.95), so guess what I didn't eat. Anyway, I can tell you from memory that the asparagus stuff is great. Now I can also vouch for the broccoli beef lunch special. It comes with pork fried rice, an egg roll, and the soup of the day (\$3.95!!!), and if you don't want broccoli beef, you can get eight other things, or nine more with steamed rice instead of fried (but no egg roll) for \$3.75.

Steamed vs. fried aside, Hang Chow's egg rolls — I remembered at first bite — are some of the best ever, maybe my favorite ones in this city, I don't know. But definitely, definitely worth 20 cents. Hell, I'd even cough up the \$1.95 for two of them if it wasn't lunch-special time (11:30 a.m.–2 p.m.). They're spring-style egg rolls, which, let's be honest: all these years later I still don't know the difference between egg and spring rolls, except I think maybe it has something to do with the wrapping paper. Spring rolls tend to be less bubbly outside and less porkish inside, and, um, Vietnamese, in many cases. In any case, Hang Chow's are fresh, crispy, and just all-around delightful.

The soup of the day, "vegetable and bean curd," according to my waitressperson, was actually egg drop soup, you ask me, with 9 or 10 little carrot pieces and whatever that stuff was that I left in the bottom of the bowl. Bean curd? Tofu? Boo. Hiss.

Beef and broccoli on the other hand ... now there's a one-two punch I can pass out to — and it is getting close to nap time, isn't it? So let me just say real quick that there was good greasy gravy all over it, and the meat was tender, and broccoli's good and good for you and all, but it wasn't asparagus.

As for the pork fried rice, it was pork fried rice, which is to say exactly what it says, except with this asterisk: if there's any truth to the notion (and I believe there is) that the magic of good Chinese cooking is in the wok, same as the magic of good brick-oven pizza is in the bricks, or good fried in the fryer, then Hang Chow has one hell of a wok. Or however many hells of them they use back there. I remember this from the black-bean sauce, too, and I think you can smell it from about a block and a half away. It's a certain seasoning, a certain smokiness that waves its wand over even something as plain old as plain old pork fried rice, and makes it taste like pork fried rice +.

You know what I'm saying? I'm saying plus.

Additionally, atmospherewise: small, intimate, cheerful room with fruity tablecloths, nice wooden chairs with plastic-coated cushy cushions, and one of my favorite-ever beer babes on a Tsingtao poster on the back wall by the cash register.

I won't wait another decade to go back. ♦

Hang Chow. 798 Arguello Blvd. (at McAllister), S.F. (415) 386-3118. Mon.–Thurs., 11:30 a.m.–2 p.m. and 5–9 p.m.; Fri., 11:30 a.m.–2 p.m. and 5–9:30 p.m.; Sat., 11:30 a.m.–9:30 p.m.; Sun., 5–9 p.m. Takeout available. Discover, MasterCard, Visa. Wheelchair accessible.

Dan Leone is the author of Eat This, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and The Meaning of Lunch (Mammoth Books). You can find short stories by Leone each week in Looseleaf, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

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Kicking the bucket

From *The Postman Always Rings Twice* to *The Cook, the Thief, His Wife, and Her Lover*, restaurants have set the scene for some of filmdom's most memorable action. Of course, life always imitates art, and these days restaurateurs work every architectural angle to make you feel as though you've been plunked down into a Hollywood set. I can't say I'm especially enamored of eateries meticulously designed to simulate luxurious private dining quarters on Captain Nemo's submarine or the Orient Express.

But it's not like that at the Clam Bucket, even though every time I've gone there I've felt like I had stumbled onto a back lot that time forgot. There are lanterns, oars, bright orange life preservers, and empty magnum champagne bottles hanging from the ceiling; a lacquered burl clock and a rack of antlers mounted on the wall; and a seven-foot-high wine barrel end propped up in the middle of the room. Loyce and Robert Kelly certainly didn't drop a cool mil' to achieve that effect. It happened more by accident, which is probably the way most people are likely to come across this haven of down-home Americana cooking in Oakland's port district.

I was tipped off to the Clam Bucket by Tom Welsh, a one-man directory of obscure Bay Area soul-food joints, but I had forgotten the name and almost stopped a few blocks short, at the Port Lite, until some Horace Greeley instinct told me to keep heading west, deeper into the heavy industrial neighborhood. Robin and I knew the Clam Bucket had seen flashier times when we walked in on a Friday night and found ourselves one of only three parties in the huge funky space, which seats at least a hundred. A few more people were hanging out in the adjoining bar, where you can fetch your own cocktails or beer to bring back into the main dining room, but it hardly added up to a crowd.

We seated ourselves at a sturdy plank table in one of the many high-backed wooden booths, and a young woman handed us a stapled four-page menu that offered breakfast "served any time" (including "chicken-pancakes"), cheeseburgers, fried egg sandwiches, chicken-in-a-basket, liver and onions, chicken fried steak, pork chops, old-fashioned low-cal specials, and much, much more. It seems table service is available on the weekends, but the rest of the time you grab a tray and order directly from the cook stationed in the big open kitchen. For \$10.80 each we got a lot more food than we could handle. Robin asked for a seafood platter without oysters, and it came with prawns, filet of sole, and scallops, all perfectly deep fried, served with a hefty side salad (lettuce, tomatoes, croutons, hard-boiled egg), mashed potatoes (or rice), a sweet, buttery yam, and crunchy steamed vegetables (broccoli, cauliflower, and carrots). I wanted meat loaf but settled for pot roast — a huge slice of beef from which the flavor had been cooked out hours ago, but which benefited greatly from an accompanying bowl of savory, dark-brown mushroom gravy. I had my dinner special with a bowl of hearty, straightforward Boston-style clam chowder.

According to our server, throngs pour in on Sunday mornings after church. We wanted to see that, but the preachers must have still been sermonizing when we returned for a platter of "our famous French toast" (\$3.95), a "Jack London breakfast" (two big pancakes, one egg, two slices of crisp, thick bacon; \$4.50), and diner-quality coffee (\$1.25). I took advantage of the lull to extract information from Mrs. Kelly, who tends the cash register at the end of the cafeteria line. She told me she took over the Clam Bucket two and a half years ago, after running the coffee shop at the Jack London Inn for 27 years. How long had the restaurant been here? "Looked like a hundred years when I walked in," she said.

Nosing around the building's interior hallways, I found photographs and clippings left behind by the previous owner, Deno Paoli, whose father operated the somewhat legendary Paoli's in San Francisco. Paoli had moved across the bay with dreams of establishing his own little film colony. He built a two-story complex in 1985, complete with the restaurant, which apparently aimed to be a cross between Brennan's and Spenger's, two of Berkeley's bayside institutions. As a producer or director of such memorable films as *Santee, Ben and Charlie, To Live to Love and to Die, The Legend of Frank Woods*, and *Code Name: Zebra*, Deno, I'd guess, made a good restaurateur. His friends included boxers, jockeys, and such not-quite-leading men as Aldo Ray and Brad Stewart. Framed newspaper stories describe lines out the door at noon, but the 1997 closure of the Alameda Naval Air Station sent the Clam Bucket's core clientele packing.

As I discovered on subsequent visits, lunchtime still does get busy, but if you're thinking about trying the Clam Bucket's huge portions of fried chicken with red beans and rice (\$9.80, including soup or salad) or toothsome linguini with a decent red sauce (\$8.80), or a good meat loaf sandwich with a giant serving of crisp fries (\$5.95), you'd best not wait for the movie. ♦

Kelly's Clam Bucket. 1155 Third St. (at Adeline), Oakl. (510) 763-9764, Daily, 6 a.m.-midnight (or earlier as business dictates). Diner's Club, MasterCard, Visa. Wheelchair accessible.

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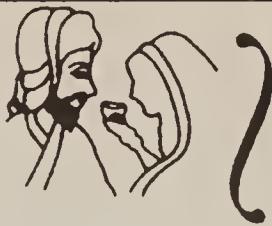
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listings

Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reiderer (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling quail Peking-style, or making fabulous desserts. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Taloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, c, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, c.

Recently reviewed

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. Plenty of crab and lobster dishes, along with basa, a mild, white-fleshed Mekong River fish flown in fresh and pampered. Simpler dishes at lunch. You won't think of Ghirardelli Square in quite the same way again. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$, AE/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V.

On the cheap: power burgers

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. Great burger, too. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably

sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$, AE/MC/V.

Downtown, Embarcadero

Anjou is the other restaurant on Campton Place — a lovely little Warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Pasta Gerald Hirayogen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of *la France profonde*. Hirayogen, who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed piquillo peppers. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, \$\$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$\$, MC/V.

Le Charm is the perfect spot to settle into a padded banquette and order wine and lamb chops and lovely little crème caramel. (S.R., 2/98) 315 Fifth St. (at Folsom), S.F. 546-6128. French, L/D, \$\$, MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, c, cash only.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylized fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

North Beach, Chinatown

Oa Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DISC/MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Ofs, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, c.

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$\$.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel

Nob Hill, Russian Hill

Crustacean is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

Le Jardin feels a bit like a second-story beer hall, but the chef is the Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm

surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, c, cash only.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

Paul K offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 3848 Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, c, MC/V.

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AF/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$, MC/V.

Terra Brazilis Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Cafe J keeps a low decorative profile, but the Basque dishes really rock. The parillata — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

Cheney Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic

- 1. The Roman Feast, Caesars, South Tahoe, SRO
- 2. Kōlln oatmeal
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- 4. Banana cream pie revisited, Grand Cafe
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American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

La Moone rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tataki, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V. **Miss Millie's** has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linquine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, c, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, c, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Ganges splices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Kate's Kitchen is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western.

Continued on page 40

"Ultra fresh sushi
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dine listings

Eat Here Now

From page 39

(Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, €.

Laghi occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that, with its juicy white meat and crisp bronze skin, will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/B/R/L/D, \$, MC/V.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy. Eritrean style, plucked from the plate with a segment of injera, the spongy, crepelike bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, €, AE/MC/V.

Storyville is more conducive to dancin' and drinkin' than to eatin'; but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286½ Mission (at 29th St.), S.F. 641-8445. American, B/L, €.

Bitterroot resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, €.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Oelfina serves a Tuscan-influenced menu gleaming with urban style. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mariachi's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, €.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, €, cash only.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, €.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$, MC/V.

Marina, Pacific Heights

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucefest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4145 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/L/D, \$\$, AE/MC/V.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, €, MC/V.

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively LA gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$, MC/V.

Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seviche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

P.J.'s Oyster Bar Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff)

737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Pomelo The chefs in this itsy-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Prevot's serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Richmond

AI-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, €, MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more family Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Bayview, Hunters Point, and south

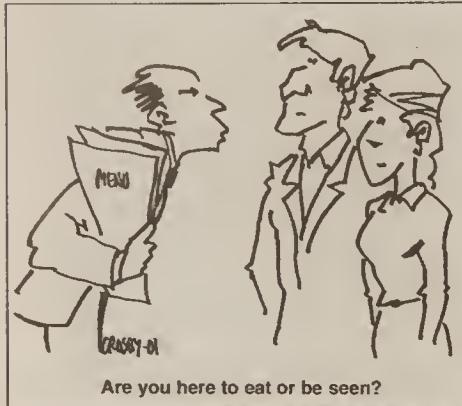
Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 4231/2 Grand, South S.F. (650) 952-9533. American, B/B/R/L, €.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blancken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly non-dive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$. **Outback Cafe** is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Cafè, B/L, €.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$. **Soo Fong** features good inexpensive Chinese food. For the heat-seeking diner, its fiery

The Groaning Board



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, *San Francisco Bay Guardian*, 520 Hampshire St., S.F., CA 94110.

Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.E. 285-2828. Chinese, L/D, €.

Young's Cafe A restaurant full of cheap, big, decent Chinese food. Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, €.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, €.

Café La Peña nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, €.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, €-\$, MC/V.

Odyssea Caffe and Bistro Don't miss the legendary polenta fries, which come piping hot, dusted with Parmesan, and stacked like Lincoln Logs around a bowl of tomato-herb dipping sauce. (D.R., 7/97) 1849 Shattuck (at Hearst), Berk. (510) 849-1319. Mediterranean, B/BR/L/D, \$, MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, \$, AE/DC/MC/V.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried

Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 389-4986. Mexican, L/D, €, MC/V.

Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, €.

Nimma You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithala." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$, MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglilian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, €.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, €, no credit cards.

Tropix After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V, patio not wheelchair accessible. ♦

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The San Francisco Bay Guardian's April 11 issue will feed your appetite for success by featuring a Careers & Education pullout supplement with a full menu of options to explore, from analysis of the ever-changing employment market to want ads from the Bay Area's hottest companies, and career education providers ready to help you get the skills you need to get the job you crave.

Our supplement coincides with, and acts as the program guide to, **CareerBuffet**, a career & education fair with pizzazz. To be held at Venture Frogs Restaurant and co-sponsored by sfgirl.com of the pink slip party phenomena, insidebayarea.com and lifeprint.org this event promises NOT to be your average cattle-call job fair.

CareerBuffet offers career development seminars, a career center, and a schedule of activities to foster successful networking. The goal is simple — to match the best talent with the hottest opportunities.

While sampling delicious cuisine and sipping complimentary cocktails, employers and potential job candidates connect in a casual, relaxed atmosphere. Those interested in seeking new employment options or advancing a career through professional development are sure to benefit.

Wednesday, April 11, 4:00 p.m. - 8 p.m.
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4:00 - 5:30

Career Development Seminars

'Recruiting Talent in 2001' for HR pros,
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Godz and monsters

After decades of dormancy, the original *Gojira* stomps into the United States. By Patrick Macias

A mysterious force has destroyed a Japanese fishing ship at sea. The families of the missing demand answers and explanations. The subsequent investigation leads to terrible revelations. This scenario feels like a headline-induced nightmare, with the printing ink barely dry: It could refer to the recent collision between a U.S. Navy submarine and a Japanese fishing vessel. It's also, in fact, the opening chain of events from the 1954 Japanese film *Gojira*, a film you probably know better as *Godzilla*.

Godzilla. It has got to be one of the most loaded words in the English language. A giant fire-breathing lizard. A B-movie icon. The very essence of bad taste made manifest. To wit: Gomer Pyle, Lenny and Squiggy — *Godzilla* fanatics all.

Now forget about it. All of it: the Blue Oyster Cult song, *Monster Island*, *Son of Godzilla*, and that piece of crap starring Matthew Broderick. The original *Gojira* has come to town at last. It's a film seen so seldom stateside that you'd think it was being suppressed. And no wonder. Half a century on, it still has the power to tap directly into national traumas and anxieties.

OK. So there's a man in a rubber monster suit crushing miniature buildings on-screen. And from that somehow sprang *Bambi Meets Godzilla* and the *Godzilla Power Hour* Saturday-morning cartoon. Yet underneath it all is a sediment of pure postwar turmoil.

On March 1, 1954, the crew of the ship *Fukuryu Maru* (Lucky dragon) awoke to witness a U.S. atomic test taking place at Bikini Atoll. All 23 on board were irradiated by atomic fallout. A contaminated-fish scare damaged the fishing industry. Already-tenuous Japanese-U.S. relations went to hell. Producer Tomoyuki Tanaka, who would later produce Akira Kurosawa's *The Bad Sleep Well* and *Yojimbo*, took note of the zeitgeist (as well as the gargantuan box-office returns of the U.S.-made *Beast from 20,000 Fathoms*) and decided to make a giant monster movie.

Gojira's director, Ishiro Honda, had traveled through the bombed-out remains of Hiroshima at the tail end of World War II. The devastation suggested to him that the entire world might soon be destroyed in kind.

"Behind the fear of *Gojira* was the fear of the atomic bomb," Honda wrote in a Japanese essay. "We thought that if we were to shy away from it, even a little bit, the film would not be completely successful."

Thus Japanese audiences got explicit references to the *Fukuryu Maru*. A passenger on a train says, "It's terrible, huh? Atomic sea life, radioactive fallout, and now this *Gojira* to top it off," while someone else grumbles about having to go back to the bomb shelters again.

This scene, chilling in its reduction of the apocalyptic to the banal, and others that directly addressed life in the newly minted atomic age are absent from the 1956 Americanized re-edit of the film, retitled *Godzilla, King of the Monsters*. That version, usually screened during "Godzilla Weekend" marathons on TV, instead opts for the reassuring face of Raymond Burr, front and center. Perry Mason vs. *Godzilla*.

Meanwhile, in the Japanese *Gojira* a TV crew catches sight of a dinosaur awakened and mutated by atomic testing and assures us that "this is not a movie or a play." Sure enough, the high-contrast black-and-white footage looks like a newsreel taken at ground zero.

Honda (who later codirected *Kagemusha*, *Ran*, and numerous other films for his buddy Akira Kurosawa) did his damnedest to give *Gojira* documentary-strength reality; its POV informed by personal experience and real catastrophe. As the principal characters watch Tokyo Bay and much of the surrounding city burn down, the feeling is as far away from popcorn entertainment as you can get. You can't root for this monster or even vicariously enjoy the carnage it creates. The mood is one of pure helplessness.

Gojira is a stand-in not only for the bomb and the *Fukuryu Maru*, but also for the Great Kanto earthquake (which Honda also lived through), countless typhoons, and the sound of thunder coming down from the mountains. There's a reason why the first three letters to be found in *Godzilla* are G-O-D. When the impossible beast (worshiped by islanders as a deity) is finally dealt with, it isn't through the world coming together as one or a romantic hodgepodge of beauty and beast. Rather, *Gojira* requires a meaningful human sacrifice. The tale begins and ends with death at sea. A monster movie? Hell, *Gojira* is tragedy on both intimate and epic scales.

But oh how the pendulum would swing.

Scant years later *Gojira/Godzilla* was a world-class franchise, appearing in sequel after sequel, each film a generation removed from the original's greatest attributes: stark intensity and an earnest commitment to realism. Enter *Son of Godzilla*.

By the mid '60s a lucrative monster boom had taken hold of Japan. Kids had to see the movies, snap up the model kits, and fight over toys of their favorite Japanese monsters (heck, they still do).

Sure enough, others wanted a piece of the action. In 1965 Daiei Studios, best known internationally for the 1950s' *Rashomon*, came up with a knockout concept. Its monster was called *Gamera*. It was a giant, jet-propelled flying turtle.

After two relatively serious *Gamera* movies (I can hear you giggling), the

first featuring a good old-fashioned atomic test, the series went for pint-sized jugulars with a vengeance.

As the early '70s rolled around *Godzilla* and *Gamera* were on equal footing.

It was a shameful realm of child protagonists, sing-a-long theme songs, stock footage, and standards and budgets that just kept getting lower and lower.

The entire Japanese film industry soon skidded into decline. Daiei and *Gamera* went belly-up, while *Godzilla* opted for hibernation until the bubble economy of the '80s could bail him out again (*Godzilla 1985*).

While *Godzilla* stayed a carefully guarded, studio-controlled property, the task of resurrecting *Gamera* was given over to fans-turned-pros, who grew up learning to love the bomb via the rock and roll headrush of giant monster movies. Having waited their whole lives for the opportunity, they threw their heart and soul into the work.

Gamera, Guardian of the Universe (1995), which has been shown around these parts before and can easily be found on home video, was a stunner. Even skeptics had to admit that the special effects and creature designs (weak spots since the '60s) were finally beginning to compete with Hollywood again. And the staging, designed and executed by veterans of numerous anime and video game productions, was knock-down, drag-out brilliant.

The bottom line is that a top-heavy lizard lumbering around on a plainly photographed set (see *Godzilla 2000*) simply can't compete with an outrageous flying turtle tripping the light fantastic. The new *Gamera* films skirt the old nuclear issues entirely. Instead they rethink the once-atomic turtle as the "Guardian of the Universe," a kind of plasma-belching environmental activist.

While they might skimp on old-school relevance, the new *Gamera* films get the mix of screen spectacle and city-crumbing trauma just right. In 1999's *Gamera 3: Revenge of Iris* especially, the turtle pulls no punches. Innocent bystanders get it bad. The result is carnage candy and orgasmic destruction porn. Pyle would have shouted "Shazam!" every 10 minutes or so and wept tears of joy during the final reel.

Screenwriter Kazunori Ito (*The Ghost in the Shell*) is sly enough to trot out all of the beloved monster-on-the-loose clichés and then tweak them. Midpoint in *Gamera 3*, a stern high-level meeting is held to determine "why is Japan constantly being attacked by monsters? And what can we do to stop it?" It's a hilarious landmark moment for movies and audiences alike.

Director Shunsuke Kaneko, always a big fan of virginal female protagonists, rails against modern Japan by turning the trendy Shibuya ward into an infer-



Monster maker: For decades giant lizards and flying turtles have addressed national trauma and marketing campaigns.

no with 15,000 to 20,000 people (presumably most of them horrifically dressed schoolgirls) caught in the cross fire of marauding giant monsters. That the act is committed with photo-realistic panache only makes it more astonishing. But while it may be revolutionary monster cinema, *Gamera 3* is no masterpiece. The story, which alludes primarily to the events of 1995's *Gamera*, is sagged down with a lot of talk about the "Gods of the North and South" and other mystical hoodoo. *Gamera* and rival Iris are massive, incomprehensible beings who wreck cities. Isn't that enough?

All the same, in a brand-new era of sunken fishing boats and food scares, among other human-made disasters, a doubleheader of *Godzilla* and *Gamera* could not be better timed. (On a related tip, Kaneko has just signed up for the newest *Godzilla* movie, due in December.)

To paraphrase *Gamera 3*'s signature question, why are we always being attacked by monsters? Simple. Because we puny humans can't stop making them. ♦

Gojira (Godzilla), Fri/23-Sat/24; **Gamera 3: Revenge of Iris**, Thurs/29-Mon/2, Red Vic, 1727 Haight, S.F. (415) 668-3994. See Rep Clock, page 95; for show times.

Patrick Macias is the author of *TokyoScope: The Japanese Cult Film Companion*, to be published this fall by Cadence Books.

1. Boys to Men at the Castro
2. Richard Thompson's fingerpicking on "52 Vincent Black Lightening" at the Fillmore, Thurs/15
3. Doc Martin at Pepper's eight-year anniversary, 111 Minna, Sat/17
4. Sunset party no. 100, Sun/18
5. Break dancing by Dzic at Galia's, Thurs/15

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dilettante by Summer Burkes

Bride with the devil

On Sunday, we answer a call for extras in local filmmaker **Blake Wiers's** upcoming feature-length digital video release, *The Three Month Rule*. About 30 people meet at the **Covered Wagon Saloon** in the middle of a bright sunshiny day, all appropriately dressed and overly made up for what will be a glam-rock nightclub scene. My primary companion and I, cast as go-go dancers, wear too much jewelry, black stomp boots, and sheer pink nighties that the wardrobe lady gave us. Songs by the Sweet, Motley Crue, Thee Headcoatees, Hellacopters, Velvet Underground, and the like blast from the DJ booth as the crowd loosens up and lubricates itself. Fake glam-punk band Red Lens — played by local rock band **Slender**, gussied up for the day in silver face paint, white wigs, red sunglasses, and white haz-mat suits with tubes and British flags on them — lip-synch to one of their own songs over and over again, and the crowd woos and dances as four of us endeavor to go-go atop

photographs. **John Law** pops open a bottle of champagne as a tuxedoed **Nik Phelps** gently plays dinner jazz on his saxophone. **Discovery Channel** is filming a documentary on the myths of bridges, and old-school members of the **Suicide Club** and the **Cacophony Society** have been asked to re-create their erstwhile tradition of a formal cocktail party on the walkway of the bridge. The annual event, which used to attract about 150 people as well as the ire of the local authorities, has been canceled for years, but it is being simulated today for the watchful eye of the camera. We survey the city from our lofty perch until each finger freezes and each nose runneth over.

Meltdown: A vacuum cleaner meets an untimely demise.



Watch the train, bitch: The annual Brides of March is an equal-opportunity Big Day.

two small speakers. We give command get-it-off-me-dance performances, accidentally kicking the camera twice and tearing down bits of the Mylar curtains behind us during every take. After the group shot, dialogue scenes are filmed. The actors act, and those in the film's non-leading roles pretend to socialize, play pool, and order beers, collectively feeling a bit self-conscious at having to produce a scripted simulation of a fun party. Alcohol, in this case anyway, seems to improve everyone's performance.

Monday, an hour before sunset, we put on our best freak-flag formal wear and congregate at **Vista Point**. As the Marin Headlands glow golden and barges laden with goods head for Singapore, a coterie of about 20 makes its way (martinis, shakers, food, table flower arrangement, and table in hand) to the **Golden Gate Bridge**. The ensemble pours some drinks and sets up shop, taking in the scenery and taking

Wednesday, we drive to a deserted industrial yard at the city's limits and park in front of an old Datsun that says "KILL" on the hood. With the unmistakable smell of

propane heavy in the air, my pyro companions and I are led by our noses to a scene being filmed for an as-yet-to-be-born, subscription-only extreme hobbies Web site. A notorious **local munitions expert** and fireworks master puts a D motor (read: too big) inside a small **rocket** attached to a wire, which is positioned next to a camera and tripod. A half-melted **blowup doll** lays deflated at his feet, the victim of an earlier test. He ignites the rocket, which tears down the wire, just missing the expensive camera, and collides with a Dumpster, spraying firelike vitriol. "That wasn't supposed to break," the munitions expert says nonchalantly. He then rigs a hose connected to a propane tank through the housing of an old **vacuum cleaner** with the bag removed. A spark plug fires it up, and propane burns in blues and yellows out the back of the vacuum, whose motor slowly and theatrically deteriorates in the fire. Parts occasionally explode or spit themselves

out. A sturdier **shop vac** is the next victim, and upon ignition, the top blows off 30 feet in the air, scaring everyone to death. For take two, the shop vac stays the course, breathing flames and melting melodramatically like its cousin before it. After an hour or two, the fumes from burning plastic, dust, propane, metal, and motor parts have entered our lungs unwelcome and noticeably annihilated many of our brain cells. Dazed to an alarming degree from all the toxins, we go home and nap.

The following Sunday, still glowing from the cute, uber-energized, teen-drenched, and nevertheless kickass **Weezer** show at the **Bill Graham Civic Center** the night before, we pull out our best whites and suit up for **The Brides of March**. Congregating at the **Hob Nob Lounge**, ladies of both genders mill and chatter in wedding dresses of all styles, shapes, and degrees of deterioration. Miss Havishams, free-love hippies, demure Southern belles, '80s fashion victims, real-life wedding-cake tops, and safety-pinned, Mad-Maxed-out desert

brides clutch bouquets and drinks with equal fervor. There is one groom (shirtless, in chaps and an animal-print Speedo), one priest, one neon-hued flower girl with a Styrofoam head like a Pez dispenser, and two Brides of Frankenstein. After a time and some prompting

from more than one bullhorn, the throng makes its way en masse to the town's shopping nexus. "Beware the Brides of March! They shout, overtaking traffic, scaring tourists, hailing limousines, and licking windows. They head to Union Square, posing with Hello Kitty and mooning shoppers. The sales clerks at **Victoria's Secret** don't seem too amused when the ragtag herd in white spills through the doors; every salesperson in **Tiffany's** calls security at once as brides startle actual fiancés and pose on the staircase. "Don't let the door hit yer train on the way out!" one bride squeals as they all file back out and the be-chapped groom flips up his coattails and "drops his keys" in front of the plate-glass window. After swarming the **Gold Dust** cocktail lounge and ordering buckets full of champagne, the brides hop two approaching cable cars and head to the **Tonga Room**, where the famous lounge's rainstorm is in full swing and the empty ship's-deck dance floor invites bride conga lines and tag-team races. As we order lava bowls for two, a happily bewildered tourist couple at the bar asks us what the deal is. "We're just a bunch of grown children," my companion says, boiling it down, "who try hard to be very good at being strange." ♦

Mr. Hitler

In 1926, on the last page of *Mein Kampf*, Adolf Hitler made his vision for Germany clear: "A state which in this age of racial poisoning dedicates itself to the care of its best racial elements must some day become lord of the earth." In 1940 a Texas rancher, marine, and country singer who called himself Texas Jim Robertson sat down to write his own "Last Page of Mein Kampf," in which "there'll be no raving about a Master Race." Saying that Hitler's book was full of "hooey" and promising to send Hitler to "Hades," Robertson twanged away, "slavery and brutality might well be ended when we write the last page of Mein Kampf."

The "we," of course, was America, and the song — which focuses more on what we would do to Hitler when the war was over than on what Hitler had already done during the war — was as much a damnation of Hitler as a wartime celebration of American power. It was sung two years after Kristallnacht's anti-Jewish terror spree and five years before Allied troops would arrive at Auschwitz and be unable to believe their eyes.

"The Last Page of Mein Kampf" appears on *American War Songs 1933-1947: Hitler and Hell*, a compilation of U.S. popular songs circa World War II assembled by the German label Trikont. The war songs can roughly be divided into two camps: songs that promote the war effort by celebrating U.S. victories and waving flags of racist Yankee Doodle patriotism ("We'll soon have those Japs right down on their Japan-knees," the Teddy Powell Orchestra sings on "Goodbye Mama, I'm Off to Yokohama") and songs that specifically mention Hitler as an opponent who needs to be stopped. But even here, the emphasis remains on the glory of an America that can stop Hitler, not the singularity and extremity of a Nazi genocide that America did not have a hand in stopping before 1945. Hitler is just another enemy in the war.

The songs confirm what Peter Novick points out in his 1999 book *The Holocaust in American Life*: during and immediately after World War II there was no American vocabulary for what we now think of so naturally as the Holocaust. During the Holocaust, Novick writes, there was no "Holocaust"; it was "a retrospective construction, something that would not have been recognized by most people at the time." It wouldn't be until the '60s and '70s that American popular culture would start to conflate Hitler more with his Holocaust — with death camps and yellow stars and melted gold and piles of bodies — than with his political mania.

Take "A Rodeo Down in Tokyo and a Round Up in Old Berlin," in which Ozzy Waters sings about those "rats across the sea" and swears "we'll hogtie old Hitler and all of his crew." Johnny Bond does a 1942 version of Oliver Wallace's "Der Führer's Face" (still best known in its Spike Jones incarnation), in which Hitler is dealt with through aggressive mockery: blowing raspberries in the Führer's face, mocking the idea of Aryan supermen, and saluting "Heel Hitler."

Even by the time the war was over and Hitler was dead, Rosalie Allen's plea that we not forget, on "Hitler Lives," meant something very different from the do-not-forget mantras of post-'60s Holocaust memory. As she sings it, "Hitler lives, if we forget those who fought where heroes died that our flag might float on high." In 1945 Hitler's legacy of racial extermination was only thought of in terms of American casualties. Today a different logic is true: Hitler lives if we forget the millions he exterminated. Contemporary Holocaust consciousness always asks us to identify with the victims; the music of *American War Songs* always asks us to identify with the liberators.

The two notable exceptions to this arrive during the album's only moments of intense moral outrage — both provided by African American singers intimately familiar with their own struggle against master-race violence on the home front. In 1941, the year before he died, Atlanta Baptist minister J.M. Gates recorded "Hitler and Hell," a part song, part sermon that casts Hitler as a demon walking the earth who has taken the lives of innocent women and children. "Thinking about Hitler," Gates preaches, "is thinking about hell."

Like Gates, ex-con blues singer Leadbelly didn't think about hell and then walk away, but sang out in its face, confronting the devil Robert Johnson-style with a voice saturated by betrayal and horror — not the fulfillment of dreams. Recorded in 1944, Leadbelly's "Mr. Hitler" does not use Hitler to bolster American patriotism. In a brittle, crackling voice, Leadbelly gives dates and names: he blames Hitler for forcing Jews out of their homes in 1932, admonishes him ("you know you done wrong"), and then declares over and over, "we're gonna tear Hitler down someday."

It's the only moment on *American War Songs* when we really get a sense of what was at stake between 1933 and 1947, and you hear it in the way Leadbelly sings. There is no gleeful triumph, no boastful pride, no stars-and-stripes propaganda, only the painful knowledge that no matter what he sings, the world will never be the same again. ♦

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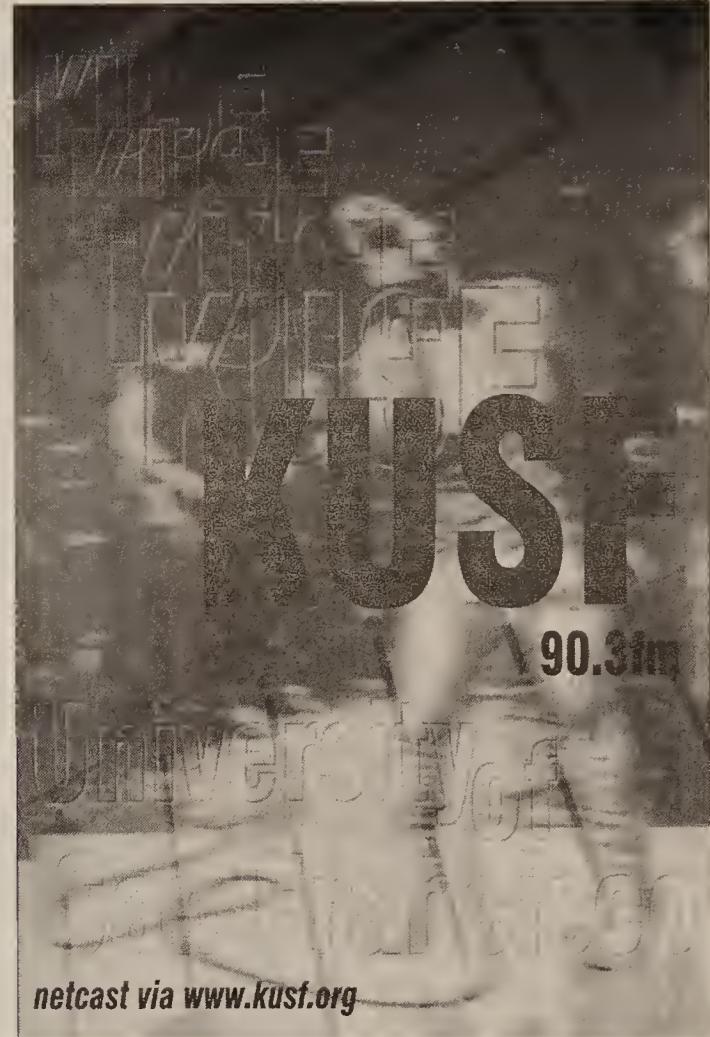
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Wacky young man

Billy Liar surfs the "British New Wave." By Johnny Ray Huston

Julie Christie, the rumors are true," Ira Kaplan sings at the start of "Tom Courtenay," the first single from Yo La Tengo's 1995 album *Electro-O-Pura*. Then rhythm and distortion surge in, and the song's lyric moves from referencing a specific film — 1963's *Billy Liar*, which stars Christie and Courtenay — into an oblique rumination on starlust that teasingly intertwines stars' "private" lives and fans' desires. Though Courtenay gets the song's title, Christie's name sets the song aflame. And no wonder: her entrance in *Billy Liar*, exhaling a mixture of morning mist and cigarette smoke as she sings to herself, skipping past a wig shop with her own hair mussed *just right*, established her as an independent romantic figure: in other words, a star.

Though rarely screened in theaters and scarce on video, *Billy Liar* has kick-started the imagination of more than a few rock and pop acts. A sampled segment from an outburst by Billy (Courtenay) in the office of his crabby boss Mr. Shadrach (Leonard Rossiter) provides the intro to "You're in a Bad Way," on Saint Etienne's 1992 album *So Tough* — a lead-in that positions singer Sarah Cracknell as an ideal of glamour and comforting intelligence, à la Christie, within the girl group-tinted song that follows. A similar, if

less conventional, bit of musical role-playing motivates the Smiths' 1985 single "William, It Was Really Nothing": mockingly mouthing the hopes ("Would you like to marry me / And if you like you can buy the ring") of Billy's wanna-be fiancées, Morrissey then repeats the lines seriously as his own, casting himself as an ideal husband who'll share Billy's narcissistic solipsism ("I don't dream about anyone — except myself").

Truth be told, Billy Fisher the compulsive liar is a bit too happy-go-lucky for such a marriage. And visualizing Billy's daydreams of Ambrosia, a land where he repeatedly triumphs over adversity (as a military commander and as an ex-convict turned best-selling author), director John Schlesinger provides brief glimpses of fantastic, faux-fascistic grandeur — today, a few crowd scenes come across like parodies of Alan Parker's *Evita* — that veer far away from the grimy kitchen-sink miserabism associated with British films of the early '60s. *Billy Liar* has its share of exterior shots in which a wrecking ball looms on every horizon, but the film's playful kineticism is closer to *Help!* and *A Hard Day's Night* director Richard Lester than to then-angry young man Richard Burton. (Yo La Tengo's Kaplan seems to understand this in "Tom Courtenay," going on to

daydream about *Help!*'s Eleanor Bron "in the arms of Paul.")

Schlesinger uses *Breathless* jump cuts to heighten the slap in Billy's slapstick (whenever his antihero uses an imaginary machine gun to massacre nuisances). But the era of *Billy Liar*, though referred to by revisionists as the "British new wave," was in fact an era of social realism and plays adapted for the screen, an era primarily sparked by playwright John Osborne (*Look Back in Anger*) and lorded over by essayist-director Lindsay Anderson (*This Sporting Life*), whose theories and films hardly measured up to those of Godard. Flamboyant filmmaking largely vanished from British cinema when Michael Powell's *Peeping Tom* was condemned to the sewers by critics, not to return until the arrival of Nicholas Roeg and Ken Russell. Yet, ironically, while the French Godard overtly engaged with pop (in *Masculin Feminin*) and rock (the Rolling Stones pic *Sympathy for the Devil*), the comparatively dour, old-fashioned British new wave had a greater impact on later rock and pop iconography.

A case in point is 1963's *A Taste of Honey*, directed by Tony Richardson. *A Taste of Honey* was adapted from a play by Shelagh Delaney, the "cover star" of a Smiths single ("Girlfriend in a Coma") and album (*Louder than*



Liar and dream girl: *Billy Liar*, starring Tom Courtenay and Julie Christie, shies away from the bleakness found in other early-'60s British films, opting instead for playful fantasy.

Bombs), and snippets from the dialogue appear in more than one early Morrissey lyric. Compared with Schlesinger's, Richardson's direction is literal and flat-footed. One's opinion of *A Taste of Honey* depends largely on one's response to lead actor Rita Tushingham, who plays an unhappy young single mother-to-be. Tushingham won Best Actress at the year's Cannes Film Festival and later became a Morrissey icon, but she had her detractors: critic Manny Farber singles her out for punishment in a 1966 essay on film acting, describing her as a "megalomaniac star who can make the simplest action have as many syllables as her name." Farber also uses Richardson as a prime target in his best-known essay, 1962's "White Elephant Art vs. Termite Art."

Many American critics shared Farber's disdain for British films of the alleged new wave era, though few were as pre-

cise in their attacks. The "British New Wave" revival series kicked off by *Billy Liar* at the Castro focuses on well-known releases such as *The Loneliness of the Long Distance Runner* and *Saturday Night and Sunday Morning*, and it favors films from the later '60s, when British cinema, after swinging north, once again lost itself in London; interesting obscurities such as Bryan Forbes's *The L-Shaped Room* (another Morrissey fave, sampled at the start of *The Queen Is Dead*) — which covers *A Taste of Honey*'s thematic terrain with greater subtlety — are overlooked. Still, *Billy Liar* is worth revisiting for Christie's sake: the rumors, if they refer to her star power, are true. ♦

'The British New Wave' takes place Fri/23–Thurs/29, Castro Theatre, 429 Castro, S.F. (415) 621-6120. See Movie Clock, page 95, for show times.

Periwinkle velvet

Suburbia is weird in *Too Much Sleep*. By Dennis Harvey

In movies at least, criminal mayhem always seems to play funnier when it's suburban. The presumed orderliness and banality of planned-community life grows surreal in proximity to felonious behavior — perhaps somewhere deep down we still expect a well-manicured lawn, split-level, and two-car garage to quell the savage instincts by sheer force of comfort.

Thus in the tradition of *Blue Velvet*, *The Plot Against Harry*, *My New Gun*, *In the Soup*, *Palookaville*, *Safe Men*, and umpteen indie others comes *Too Much Sleep*. After winning some festival-circuit acclaim in 1997, David Maquiling's first feature sat on the shelf until it was dusted off as part of the current Shooting Gallery Film Series. A sort of *Periwinkle Velvet*, it's cute, amusing, mildly absurd — afterward, any residue can be wiped clean from memory with a damp cloth.

Babyfaced Jack (Marc Palmieri) is — like the writer-director — a born-and-raised New Jersey suburbanite,

one vaguely dismayed to find himself still living at home and working a dead-end security-guard job at age 24. Taking the bus to work one morning, he's distracted by a pretty girl while his bag, and the heirloom-from-dad handgun inside, are stolen. Anxious to get the unregistered weapon back, he falls in with retired civil servant Eddie (Pasquale Gaeta), a DeVito/Pesci type who — between little fits of addled serenity — seems to have prior experience navigating their burg's modest criminal "underworld." They cruise around in Eddie's Dodge, pursuing leads that, more often than not, seem to lead nowhere in particular.

Amid various trailer parks, aluminum-sided ranch homes, and plywood interiors, Jack discovers life hereabouts is a lot weirder than he'd hitherto suspected. Trailing one middle-aged, heavyset "suspect," he's forced to participate in a step aerobics class and other slimming pursuits; he's sized up as possible "talent" at a male-stripper joint, then roughed up by bouncers; a

queasy, booze-laden private shindig seems overstocked with elderly men eager to share their acquired philosophical wisdom and, maybe, a lewd "massage" interlude or two. Staying just out of reach at each point is the mysterious young woman (Nicol Zanzarella) who flirted with Jack when his gun was being snatched.

At last our hero does find what he's looking for, though by then it's no longer clear whether it's what he really wants. Nor is *Too Much Sleep* especially clear on its own purpose or desired end result. Maquiling gets the right droll, sneaky, stranger-than-truth-or-maybe-not tone from his performers, most of whom appear just once or twice along Jack's wild-goose-chase route. Yet the movie's diverting little ripples of bemusement never quite accumulate or suggest a real undertow beneath all random character quirks. An exquisite-corpse structure can be swell, as long as there's some genuine sense of adventure to each successive narrative left turn. Likable



Green lawns and stolen guns: Pasquale Gaeta (left) helps Marc Palmieri navigate the suburban "underworld" in David Maquiling's feature debut.

but perilously slight, *Sleep* just putters along without striking originality or sustained inspiration; it's no less pleasant, or more meaningful, after 90 minutes than after 10.

Its characters are the usual Amerindie mix of Caucasians, Wonder Bread bland and Ragu spicy, and the only myths on tap here are those previously penned by David Lynch, Scorsese (in *After Hours*), and other godfa-

thers of post-film school filmmaking. Nothing much resonates in *Too Much Sleep* but the memory of slightly better past movies in the same vein. This one is like an afternoon nap from which you wake relaxed but absentminded, drowsier than you were before. ♦

'Too Much Sleep' opens Fri/23 at the Lumiere. See Movie Clock, page 95, for show times.

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Family woes: From left, Miriam Laube (Electra), Derrick Lee Weeden (Agamemnon), Robynn Rodriguez (Clytaemnestra), and Duane Boute (Orestes) play the famously vengeful royal clan of Berkeley Rep's *Oresteia*.

Greek grief

Berkeley Rep's *Agamemnon* is uneven.
By Brad Rosenstein

A big moment needs a big statement, and Berkeley Rep is boldly stepping up to the plate, opening its new 600-seat proscenium theater with Aeschylus's entire *Oresteia* trilogy. These two mammoth undertakings are a beautifully considered match. By turning to the beginnings of Western tragedy, the company consecrates its brand-new space with a 2,500-year-old fusion of poetry, theater, and ideas, one that burns with both mythic woe and a revolutionary social vision of the future.

The trilogy, presented in two parts in rotating repertory, opens with *Agamemnon*, which belongs indisputably to the "woe" part of the above equation. The house of Atreus is mired in Stygian gloom, and with good reason, its internal cycles of bloodshed only just beginning in the aftermath of the Trojan War. Even the long-awaited homecoming of the victorious Agamemnon is a joyless affair, preceded by the almost complete loss of his fleet and quickly followed by his murder at the hands of his wife.

Aeschylus ain't easy, and Robert Fagles's translation preserves his ambiguity and density while adding some

modern flourishes. Codirectors Stephen Wadsworth and Tony Taccone revel in the poetry even as they struggle to animate its often static nature. Most of the play's action happens in the language, which veers constantly between memory and prophecy, and Wadsworth and Taccone stage some images to provide context for the play's brutality. Their overall aim is clearly toward immediacy and humanity, yet the result often feels studied and ponderous.

There are moments that threaten to break out: the Watchman's opening monologue feels quite contemporary in its edgy discord, the spectacle of Agamemnon's entrance and the aftermath of his bloody murder resonate with traditional stagecraft, and the psychological and literal stripping of Cassandra (Francesca Faridany) becomes an extraordinary aria of visionary fatalism. Yet despite this production's estimable desire to "suffer into truth" along with the characters, it seems stylistically torn between frieze-like stoicism, high-flown passion, and aestheticized grief.

The uneven directorial approach is at its most pronounced in the treatment of the chorus, which despite being pointedly unmasked and

"personalized" can't seem to find its groove between choreographed tableaux and motivated dynamism, between syncopated antiphons and more naturalistic delivery. There's some uneven casting in the 17-member ensemble. Robynn Rodriguez (Clytaemnestra) and Derrick Lee Weeden (Agamemnon) walk the line of stylization somewhat shakily, but Frank Corrado, L. Peter Callender, and the excellent Faridany seem perfectly attuned to this production's bitter music.

A more definitive assessment will have to wait until the trilogy's remaining two parts are unveiled this week, and it could well be that *Agamemnon*'s jagged edges are part of a grand design. But it's certainly not too early to sing the praises of the newly dubbed Roda Theatre: it's a warm, elegant, vibrant space that manages to combine scale and intimacy, featuring great acoustics and a state-of-the-art proscenium that makes some truly striking stage imagery possible. As performance spaces in the Bay Area disappear at an alarming rate, this handsome brand-new theater is little short of a miracle.

'Love,' Finley style

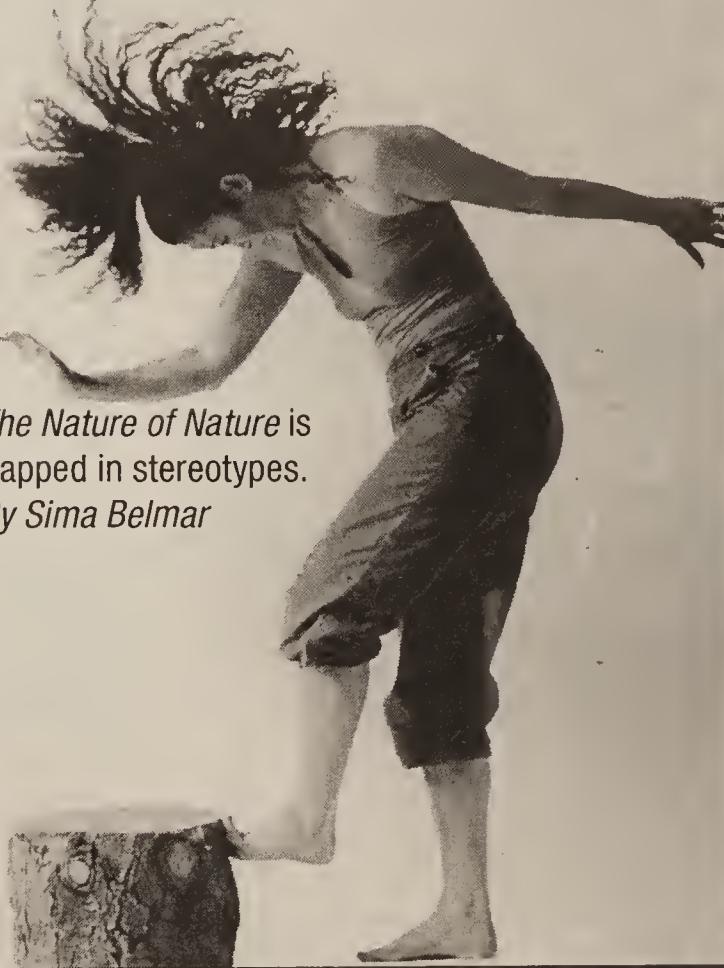
At first glance you might not think that Aeschylus would have a whole lot in common with Karen Finley, but having seen them back-to-back last week, I was amazed at the resonance. Just as the Cassandra scene in *Agamemnon* made me wonder if the ideal approach to Aeschylus is as a kind of ancient performance art, Finley's latest piece, *Shut Up and Love Me*, at times feels downright Greek. In fact, Oedipus and Electra both get their complexes massaged in this free-form sexual odyssey, which demonstrates how the sins of the fathers (and mothers) can be visited on their children, particularly when it comes to fucked-up relationships.

From a woman seeking good "stump" with injured veterans to one who decides sex with daddy could trim her therapy bills, Finley channels a multitude of voices and discovers a great deal of humor and humanity by speaking the unspeakable. Having begun the evening with a hilarious striptease parody, Finley ends it spinning nakedly and joyously in honey and reading her last tale, a tale of sensuous devotion that leaves things on a healing note. After years of being the free-speech poster child, Finley has moved on in every sense, now simply enjoying her ability to entertain while continuing to explore dark places with unflinching honesty. ♦

'The Oresteia' Through May 6. Tues., Thurs.-Sat., 8 p.m.; Sun., 2 and 7 p.m., Roda Theatre, Berkeley Repertory Theatre, 2015 Addison, Berk. \$15.99-\$51. (510) 647-2949.

'Shut Up and Love Me.' Through Sat./24. Wed.-Sat., 8 p.m., Theater Artaud, 450 Florida, S.F. \$20-\$25. (415) 437-2700.

Boxed in



The Nature of Nature is trapped in stereotypes.
By Sima Belmar

It's elemental: Facing East Dance and Music, led by choreographer-dancer Sue Li-Jue, performs at the Asia Pacific Cultural Center.

In her essay "The Story Is Told as a History of the Body: Strategies of Mimesis in the Work of Irigaray and Bausch," dance academician Susan Kozel writes, "Mimetic critique is not an end in itself, but has to gesture toward new ground." Mimesis simply means "imitation" and is one of the buzz words of literary theory. But it's not enough to tell us what we already know.

As a dancer, Sue Li-Jue, artistic director of Facing East Dance and Music, is technically strong and packs an emotional punch. In terms of how she places dancers in space, there's definitely a there there. As for her business sense, Li-Jue wisely airs her dances bit by bit before she ties the pieces together for an evening-length performance. This way she gathers a following and makes people curious. In the last seven months Li-Jue has presented two evening-length works to solid audiences: the September 2000 *Rice Women* at Theater Artaud and this month's *The Nature of Nature: 5 Elements, 5 Dancers, 5 Musicians*.

But Li-Jue the choreographer has been accused of reiterating stereo-

types without unpacking them, and I find her guilty as charged. *The Nature of Nature* purports to explore "the connections between the natural world, the physical body, and the personality," using one dancer and one musician to represent each element in the Chinese five-element theory: wood, fire, earth, metal, and water.

Richard Jue's set of four bamboo teepees and one small, fishing net-covered platform (with a Lucite cube partially filled with blue liquid hanging above) established the elements spatially. Colleen Quen designed the costumes, which also depicted the elements through color and, to a degree, style (red balls of fire attached to a velvet minidress, a dress of shimmering black fabric for the deep dark sea, a gown of yellow strips for a lattice of wood, to name three). Yet Li-Jue made little use of the set elements, except for the platform and the stairs leading up to it, which the dancers undulated on or hid behind, lending static to a dynamic system of energy.

Each dance segment was accompanied by one or more members of the Somei Yoshino Taiko Ensemble and a text created by dancer Vivien Dai that

was read by either a dancer or a musician. As Wood, Priscilla Park cleanly performed an anguished balletic solo to shouts of "slanty eyed!" and "bitch!" Wood is attached to the number eight, the color green, eyes, anger, the east, shouting, and birth. So Park wore green, looked angry, and was shouted at. As for the accompanying text, the sudden detour into issues of racism and Asian stereotypes ran into disaster with lines like "I am not just Oriental. I am shades of anger."

This superficial expression of suffering is Li-Jue's worst offense. As a viewer, I am given no alternative to the nastiness I know exists for women and people of color, offered neither depth of thought nor a moment of transcendence. What lies beneath the pretty dancing and the charges of racism?

The dancers of Facing East — Park, Vivien Dai, Sharon Sato (who blossomed in her role as the energetic songbird Earth), Lily Wang, and Li-Jue — are all beautiful movers. But the piece relied so heavily on the costumes, set, sound, and unexamined text, that the choreography looked like a lazy afterthought, one that might stir you from sleep, but not enough to get you out of bed. Stripped of its accoutrements, would there have been a dance at all?

One of the more frustrating elements of *The Nature of Nature* was the theater setup. Li-Jue directed a frontal dance that used the floor as well as the proscenium stage. But the audience was seated in a horseshoe configuration, making the dance inaccessible to two-thirds of the viewers. I was seated on the outer edge, a from-the-wings view. From my perspective, when a dancer slowly sank behind the platform, it was like seeing behind the magician. (So that's where she keeps the bunny!) Li-Jue's talent for building choreographic structures was lost.

Facing East cites as its mission to present work that explores being Asian American and female. Thus far Li-Jue has done little more than serve up weakly ironic takes on stereotypes and slurs for our collective, I don't know, astonishment? horror? Li-Jue refuses to go beyond the stereotypes to something deeper. Why build such a tiny box to dance in? ♦

'The Nature of Nature: 5 Elements, 5 Dancers, 5 Musicians' Through Sun/25, Fri.-Sat., 8 p.m.; Sun., 3 p.m., Asia Pacific Cultural Center, 388 Ninth St., Oakl. \$15-\$22. (510) 208-6080.

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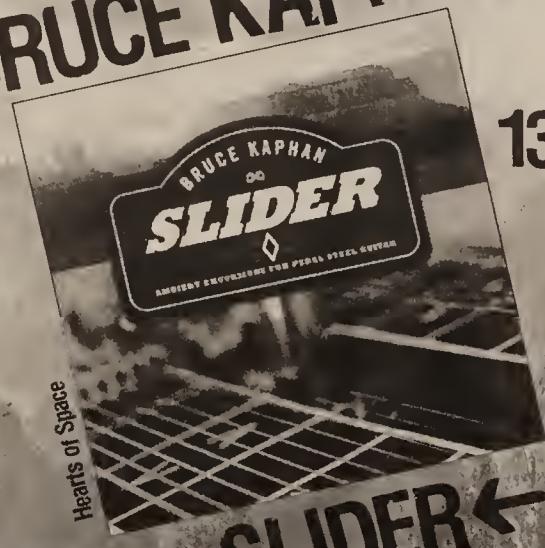
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The Danielson Famile worship God, dress like doctors, and may be the most unselfconsciously weird band on earth. By Michelle Goldberg

The Danielson Famile are a New Jersey band comprising Daniel Smith, four of his brothers and sisters, his wife, a friend from kindergarten, and his friend's wife. They're all evangelical Christians, and they sound kind of like the Pixies if Black Francis had been a castrato. Onstage they dress in doctor and nurse uniforms as "a visual re-

minder of healing that takes place" at their shows, Smith says. When Smith plays solo, he sometimes does so from inside the hollow trunk of a 12-foot tree made of burlap and wood. The audience can see his face through a hole.

No, it's not a put-on. The Danielson Famile are probably the most unselfconsciously weird band in the

world, which is essential to their status as cult darlings in some alt-rock circles. Their newest record, *Fetch the Compass Kids* (Secretly Canadian), was produced by studio god Steve Albini (who's also worked with Nirvana, P.J. Harvey and the Pixies, among many, many others). They play hip New York City clubs like the Knitting Factory. They've appeared

in British style-bible *The Face* and on the cover of indie rock magazine *Index*, towheaded, fresh-faced, and decked out in their medical scrubs, looking like jaded models impersonating innocent heartland kids.

Their hook, of course, is that they are innocent heartland kids. In an indie rock world crammed full of faux-naïf cuteness, forced strangeness, and art-school posing, the Danielson Famile command fascination largely because they're sincere. None of it's a joke. Not the '70s sitcom-style family band concept, the bright-eyed, reverent devotion to God, Smith's shrill but compelling falsetto, the disjointed, seemingly random song structures and stop-start, singsong choruses, or the blithe lack of awareness about the perverse fetish overtones of their onstage costumes.

We've reached a point where Marilyn Manson's gratuitous Satan-worshiping, onstage fellatio, and hermaphroditic breast implants yield nothing but yawns and good-humored profiles in *Talk* magazine next to fluff about the latest lanky starlet and the media mogul du jour. Eminem, scowling photogenically from the cover of *Teen People*, is about as shocking as the designated Day-Glo-haired rebel in any prefab boy band. The Danielson Famile cut through this blasé fog because they're so uncalculated, so seemingly not of this world. Their crazy purity is weirdly titillating.

Yet no matter how much fun the band is, there's something vaguely condescending in all of the indie adulation the Famile enjoy, because on one level, it's a freak show. Hearing some smug hipster gush about them, it's easy to recall the brief vogue enjoyed by 320-pound schizophrenic Casio player Wesley Willis, who specializes in nearly identical minimalist ditties with pop-dada lyrics like "I whooped Batman's ass / Rock over London / Rock on Chicago / Wheaties, the breakfast of champions." Willis's outsider music earned him an MTV profile and a record deal. He toured with Sublime and played the Trocadero in San Francisco. But there was an ugly strain of mockery in the whole phenomenon: people loved Willis because he wasn't in on his own gag, and no matter how much he was acclaimed as a genius, his audiences always seemed to fancy themselves superior.

To be fair, the Danielson Famile are much more aware as music makers than Willis ever was, and part of their draw is indeed in their songs, which are rooted in both punk and gospel and are quite unlike anything you've ever heard before. *Fetch the Compass Kids* begins with Smith, who is 28 but sounds 15, screech-singing, "Hush hush what's the rush? East Coast children do too much!" over a mercilessly banged xylophone. Soon the whole family is shouting, "Quiet time! Quiet time!" over angular guitars, before the din gives way to a whistling solo. The song, called "We

Don't Say Shut Up," also has a bridge made up solely of shaken maracas, boy-girl call-and-response bits, and a jerky but melodic coda that could easily be mistaken for the Pixies. Smith cries out, "Change me to be / Change me to be / Just like you!" over a lullaby-waltz keyboard tune, and one of the Danielson girls accents him with pleasing, nasal backing vocals that are pure Kim Deal. And all this in just over four and a half minutes.

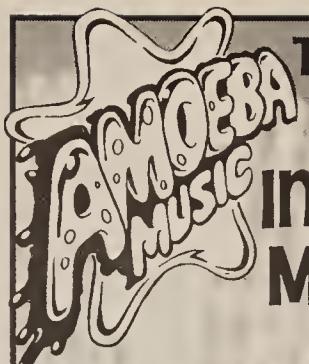
The elegantly titled "Good News for the Pus Pickers" has whispery verses spoken over tempestuous drum crescendos and a chorus that sounds like a gospel hymn put through a blender, shiningly anthemic but slowed down and cut through with lots of buzz-saw guitar, ending in luminous "hallelujahs." "Sing to the Singer" is a sweetly rough bit of twisted country-flavored pop that recalls Camper Van Beethoven if that band had sung about Jesus Christ instead of taking skinheads bowling.

This sound isn't just some happy accident. Smith, a carpenter by day with an art degree from Rutgers University, may be a Jesus freak, but he's also a longtime punk fan who cites the Stooges and Dead Kennedys as big influences and who resents the mediocrity of so much so-called Christian music. "The term 'Christian band' is a term that just carries so much baggage," he says. "I just say we make music and sing about how we live just like everyone else does, but we're singing about our relationship with our heavenly father." His stance toward punk is not unlike the one some feminist rap fans have toward their music: he distances himself from lyrics he finds offensive while taking inspiration from the sounds he adores, putting them to his own uses.

Smith professes to be unaware that any of the Danielson Famile's fans see them as kitsch, but he's not bothered by the idea. "For some people, that might be the only way they would be allowed to like it," he says. "If something confronts you and you can manage to laugh at it, that sure makes it a lot easier."

In other words, he believes people who treat the Danielson Famile as a joke are just shielding themselves with cynicism. "A spiritual confrontation is going to plow through people's reality," Smith says. "It's going to bring a scalpel to things, and it looks like it's really going to hurt, so of course that's scary. I'm here to say it's a very friendly scalpel." Music fans may flock to them because they're seeking ever escalating levels of irony, but that means the Danielson Famile aren't just preaching to the converted as so many Christian bands do. In some warped way, they've made Christianity hip. Who's laughing now? ♦

The Danielson Famile open for Low April 17–18, Great American Music Hall, S.F. Call for time and price. (415) 621-4455.

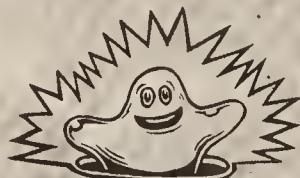


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music

Victims Family

*March 10,
Covered Wagon Saloon*

These days it seems that any band with even a modicum of success in the last decade or three has been green-lighted to get back together, hit the road, and give the cash cow a solid rogering. Most musical corpses would probably best be left unexhumed (case in point: what's up with the Weezer reunion?); rare is the defunct band that actually merits resurrection.

For 10 years Victims Family churned out a tuneful yet uncompromisingly hectic noise, taking the jazz-tinged punk style of the Minutemen and the Rhythm Pigs to a whole new level of intensity. Though guitarist Ralph Spight and bassist Larry Boothroyd

worked together in Saturn's Flea Collar and the Hellworms after Victims disintegrated in 1994, the pair were constantly harangued to play their old songs. A couple of Saturdays ago at the Covered Wagon, a rabid, sold-out house was rewarded as a reformed and reinvigorated Family took the stage.

As the band prepared to kick off the show (with new drummer David Gleza), Spight laid it out for the crowd: "We're going to play some old stuff and some new

stuff, but when we decide to. Not you." The barrage of shouted requests for a

The enthusiastically moshing contingent may have grown a bit more grizzled and paunchy since the last time it thrashed about at a Victims show, but the band hadn't aged sonically. The punk rock machine showed off their violent precision, seamlessly segueing from "Head" into the flanged-out bass line that propelled "As It Were." Drummer Gleza's execution quickly squashed any doubts about his ability to handle Spight and Boothroyd's intricate time changes and their twisting tandem instruments.

"Worthy Adversary" gave the crowd its first taste of fresh material. Spight's effect-laden guitar buzzed like a caffeine hummingbird over the thick groove and the shared vocals by the guitarist and bassist added an unexpected melodic hook. While most of the new instrumentals stuck to Victims' hyperspeed art-punk blueprint, the other new material revealed a group willing to challenge themselves and their audience.

"Fridge" departed from Spight's often bitingly cynical lyrics, venturing into what may be the band's first-ever love song, with a slower tempo and an ear-catching chorus (though the guitarist's solo was still as demented as any he played all night). Given the unbridled mayhem that greeted "Mousetrap," "Naive Children," and other classics,

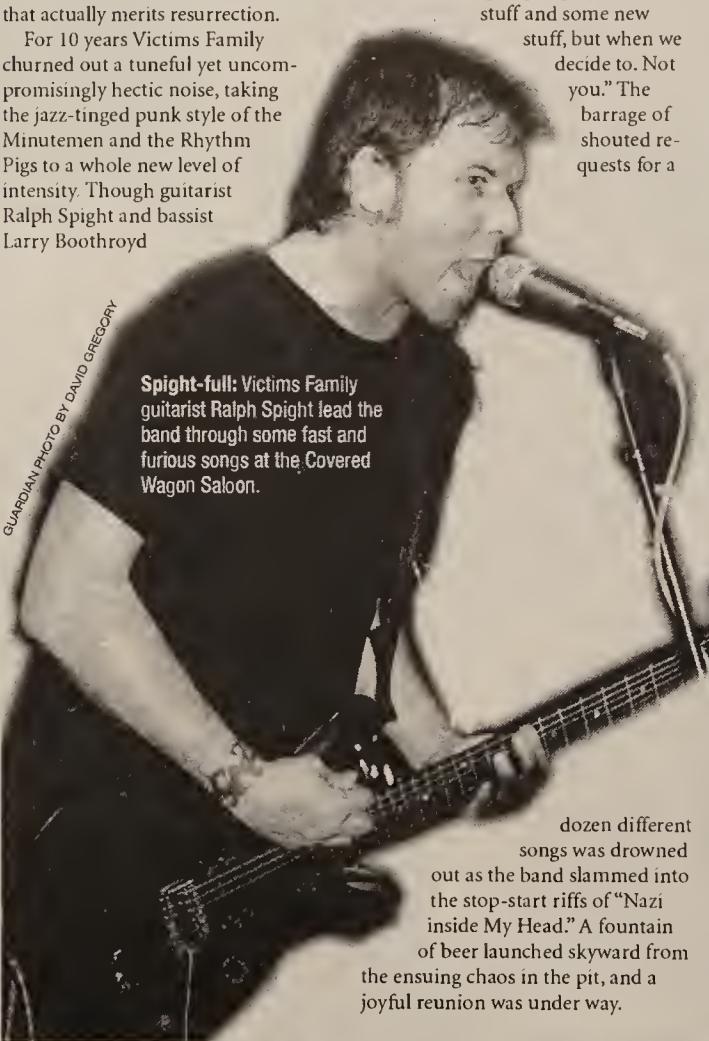
gauging the crowd's reaction to some of the new tunes wasn't easy. Some, however, like the über-heavy epic "Apocalicidus,"

unquestionably matched the fire of the band's earlier work and garnered a definite thumbs-up from the faithful.

The blistering beauty of "World War IX" finished the set, leaving the gasping audience ecstatic and sated. The marathon show (closing on two hours when the house lights went up) proved Victims Family are still as vital and ferocious live as ever. If you missed the raw fury of this juggernaut the first time around, do not make the same mistake twice. (Dave Pehling)

GUARDIAN PHOTO BY DAVID GREGORY

Spight-full: Victims Family
guitarist Ralph Spight lead the
band through some fast and
furious songs at the Covered
Wagon Saloon.



dozen different songs was drowned out as the band slammed into the stop-start riffs of "Nazi inside My Head." A fountain of beer launched skyward from the ensuing chaos in the pit, and a joyful reunion was under way.

Baby Carrot

Play Every Day (Some Guy down the Street)

Like those Dave stickers you see all over the Mission and the Haight, Baby Carrot are a local fixture. They've put out a steady stream of singles and EPs since 1992 — you see them in 7-inch bins at the record store but always think "I can wait for the full-length." Well, now's your chance, because the power pop trio have gone and released a whole album on their own label. Superchunk and Sugar come to mind a lot more readily in their earlier work, but they've always added math rock dynamics to the rush and push of their metal-edged power chords. On *Play Every Day* the band have replaced the halfhearted guitar solos of days gone by with a fierce rhythmic skill and fire that brings to mind a rich double espresso more than the sleepy-time compositions of a band like, say, Austin's Paul Newman. On songs such as "Spilt Milk" loose rhythms and minor-key melodies warp into headbanging staccatos. And if the tidal waves of noise on "Chinese Food and Donut" toss you about like a dinghy on the big blue, then "Kids These Days" and "Forgot to Read" have hooks that'll pull you ashore. (Deborah Giattina)

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Mitch Woods and His Rocket 88s

Jump for Joy (Blind Pig)

The music that drove the now-expired swing craze wasn't what was originally called swing at all; it was jump blues. And Mitch Woods was, with one group of Rocket 88s or another, playing jump blues before the Squirrel Nut Zippers bought their first fedora. Not that Woods is some kind of jump OG — his fascination with this music of the '40s and early '50s dates back to the early '70s. But you can't catch Wynonie Harris or Louis Jordan onstage anymore because they're dead; meanwhile, Woods plays this music as well as anyone alive, and *Jump for Joy* is a good record. Woods's 12 originals are uneven, and though his voice is soulful, his range is limited. But he's put together a great band with a huge horn section, and Michael Peloquin's arrangements are rich and inventive. The big band means Woods's piano had been pushed to the background — unfortunate because he can really play — but the trade-off works. It'll be interesting to see if he can afford to gig with a band as large as the one he brought into the studio. *Mitch Woods and His Rocket 88s* play a record-release party Sat/24, Biscuit and Blues, S.F. (415) 292-2583. (J.H. Tompkins)



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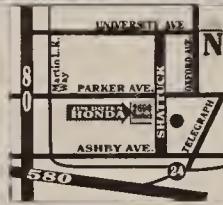
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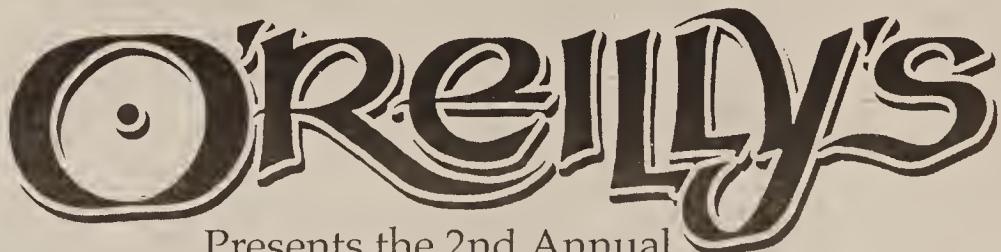
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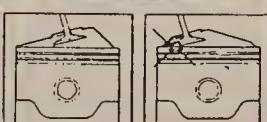
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Steamrolled

A few months ago a friend and I stumbled home from a loud, alienating party at the Make-Out Room, and on the corner of 18th and Valencia were two guys — Dave and Dave — with guitars, a six-pack of cheap beer, and a sign that read, "High metabolisms. Please help." Their repertoire consisted of Guided by Voices, Neutral Milk Hotel, Sebadoh, and the Mountain Goats. I went home to get my roommate and my dog.

It was a hippie thing to do. I'm not saying it wasn't. But sitting against the fence of the used car lot singing Mountain Goats songs with Dave and Dave was one of the best uses I've made of a Saturday night in the Mission since, oh, I don't know, since the Kilowatt stopped booking bands and the Chameleon shut down; since the Mexican Bus and the fake cable cars brought in the party people; since half the people I knew left a five-block radius in the Mission for New York and L.A. and Boise and other crappy places like that — leaving me antisocial, out of spirits, and more unhealthily insular than ever.

The other night I went to get a burrito at El Toro and nearly had a heart attack. It's a hilarious thing (in the sense of completely not funny) when an alley doesn't get to be an alley anymore because there's blue sky and a dust bowl and bulldozers where a building adorned with pretty pictures

was the last time you looked.

What're you gonna do? Move, I guess. That's a bit year 2000, I know. But some trends die hard. For example, Aaron Noble, director of the Clarion Alley Mural Project, is moving to L.A. when the wrecking crew reaches his building, the next one on the alley set to topple. He told me he gets to come back and do another mural there once the development fun is over. He said maybe he'd do one on the year we got "steamrolled by a bubble."

Lately, friends of mine keep alluding hopefully to the coming crash, the current layoffs — looking for signs that the city is slowing its pace of transfiguration. I do it too, scanning the business section for words like "tanking," as if any kind of earthquake, fiscal or physical, is honestly going to be good for San Francisco. But it's springtime, and the eviction garage sales continue apace.

So yeah, I think places like the Oxygen Bar will be pushing up daisies by next spring. And I believe the papers when they tell me the brake on the money train has been set. But the money train is a heavy object, and as far as I can tell, it's still moving.

I realize that no matter what, people I used to know exactly where to find would still have moved to other cities for more space, for an easier life, for a change of scenery. And that the Chameleon, at least, probably did not close down because of a bubble. And

by lynn rapoport

OK, this whole preservationist kick of mine looks suspicious. Surprise, surprise: I want the landscape of my early 20s back. What is actually shocking to me is how much of it doesn't exist anymore.

So this week I've been staring at bulldozers and thinking about last fall's Clarion Alley Block Party, a pleasant reminder of my useless adolescence and how I've learned to live with the humiliating memory of things like drawing anarchy symbols on sidewalks. There was music and kids and dogs and people drinking beer from paper bags. My friend Evan's band Caesura played, and his girlfriend's band Condor, and a bunch of other local groups who like to make noise.

By nightfall there were drunk skateboarders doing tricks along the alley to the endangerment of all. I ran into a guy I hadn't seen since the end of my illustrious career in the restaurant industry. We caught up. It was your basic nostalgia orgy. Next year it might not happen. Clarion may be an alley again by that time, but it won't be the same, not with 24 condos scheduled to rise from the dust bowl (though who knows, the way things are going: empty condos aren't likely to complain about the noise level).

I ran into one of the Daves at a show the other night, and he told me he was getting on a plane to Belize in a few hours. He promised he'd be coming back, but I've heard that song before. ♦

got it

bad

Ah, nuts

It would be impossible to overrate the impact Sly and Robbie, a.k.a. the Riddim Twins, have had on dance music. They are the most prolific players of the past quarter century, having provided the slippery backbone for more than 200,000 tracks. Of course, it only takes one to put your name in the books. With *In Good Company* (Hip-O) there are 17 — stretching from the breakthrough Black Uhuru cut "Guess Who's Coming to Dinner" to the bhangra-muffin Chaka Demus and Pliers track "Murder She Wrote" and the updated digi-ska of "Live It Up (Beardman Shuffle)" — and Sly and Robbie finally have a sampler worthy of their genius.

Focusing mostly on their '80s and '90s output (and thus leaving aside hundreds of classics they cut for Channel One, Tubby's, and others during the '70s), the set flip-flops between ready-for-the-world, electrified dancehall and the canyon-deep, overdriven club dub that marked their yang and yin. On the one hand, there was the arena-friendly DJ ambassador work of Half Pint's "Greetings," Dennis Brown's "Sitting and Watching," and Ini Kamoze's "Trouble You a Trouble Me." On the other, there was the libidinous, red-strobe-

by jeff chang

light dub disco of Grace Jones's "Pull Up to the Bumper," Gwen Guthrie's "Peek-a-Boo," and Bits and Pieces' cover of "Don't Stop the Music."

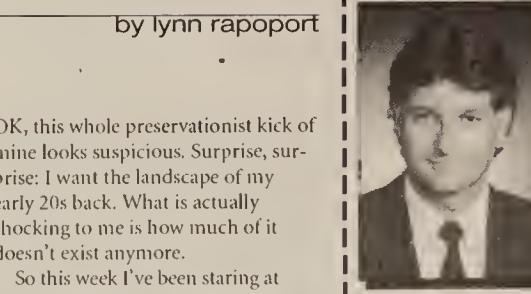
The DJ cuts would hasten the musical development of dancehall by a sophisticated new generation of producers such as Steely and Clevie and Donovan Germain. Sly and Robbie's club output seems to have largely been forgotten. Yet the innovative textures and polyrhythms on *In Good Company* remind us that "Genius of Love," a cut that transformed hip-hop in the early '80s, was nothing more than the Tom Tom Club's beat-for-beat imitation of and tribute to Sly and Robbie. Try to imagine Larry Levan at the Paradise Garage without Jones's "My Jamaican Guy" or Guthrie's "Ain't Nothing Going On but the Rent" in his crates. That's the size of their impact, quiet as it's sometimes kept.

Would it be premature, perhaps even sacrilegious, to call Juju and Psycho Les, a.k.a. the Beatnuts, the hip-hop Sly and Robbie? Clearly they're hip-hop's workhorses, with hundreds of productions to their credit. Their decade-plus career has already outlasted dozens of acts they ran the sampler and boards for. Their distinctively club-ready sound is beloved by DJs but never in danger of overexposure. They have an un-

usual talent for balancing exactly the right elements against one another.

Take It or Squeeze It is a Latin-tinted party-in-session that runs drunken go-cart circles around their last release, the mostly stiff-necked *Musical Massacre*. Sure, their lyrics aren't all that cranium bending. Even the macho threats on such requisite hard-rock tracks as "If It Ain't Gangsta" come off less thuggish than high school amusing. Truth to tell, I'm hard pressed to remember a single Beatnuts lyric that wasn't a hook.

But who goes to a party to think deeply? Jones wasn't talking about rush-hour traffic. The only idea on any Beatnuts album, just as it's always been for any Sly and Robbie track, is to locate and lock into the part of the brain stem that directs pure pleasure, and bang that shit tender, 'til it screams mercy and surrenders to the glorious repetition. Are Juju and Les mad scientists experimenting with alchemical combinations of "bah bahs" and "la las" to discover the desired level of whylng-out? Nah, more likely their gills are bulbous with altering substances. On the deliriously infectious "Contact" the chorus is "I puff lala-lala-lala-lala-lala, I can't lie, I get high high high." Deez nuts are just about their beats, and their beats are blasting my brain stem. ♦



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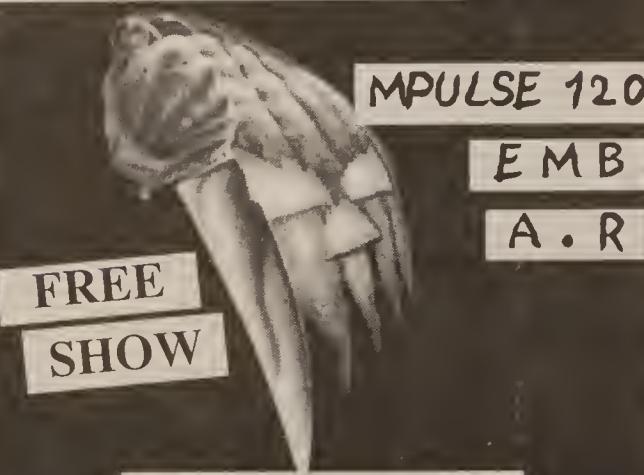
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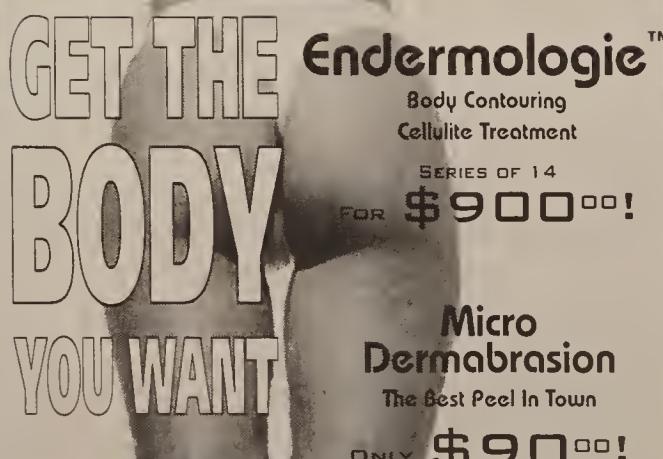
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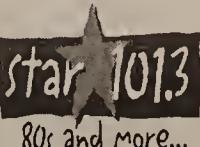
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Daft Punk

Discovery (Virgin)

I just finished reading the cover story in *Mixmag* — one of Europe's largest dance music magazines — and am happy to report that the second coming of Jesus H. Christ comes neatly packaged as an \$18 dollar CD. That's right, believers, not only have Daft Punk released "the greatest album ever" (ahem), but also these two young Frenchmen are poised to completely revolutionize the apparently wretched world of house music. Great! But wait — didn't the mainstream dance music press say the same thing about Basement Jaxx's radio-friendly *Remedy* two years ago? I guess that doper-than-God album failed to radically transform House Nation. Good thing Daft Punk are here to lead the blind toward salvation.

But after listening to *Discovery*, I wonder: what's so punk about it? If this is the fuck-off-and-eat-my-Mohawk turning point of house music, then where's the rebellion and innovation, and more important, where's the house? Frankly, this album reminds me of Scott Baio's '80s sitcom *Charles in Charge*, but with some bouncy beats and happy, happy electro regurgitation.

And although every song has lyrics, don't hold your breath for Baudelaire: "One more time we're gonna celebrate ... Oh all right don't stop the

dancing ... music's got me feeling so free" ("One More Time"). A friend who knows nothing about dance music notes, "Hey — that song is in heavy rotation at 24 Hour Fitness." Will the revolution move forward on a StairMaster?

And then there's the vocoder. Remember how Jackie O kept the same haircut and shades until she croaked? Well, it's the same thing with Daft Punk and the vocoder. Call it a trademark, or call it weak, overplayed shtick that was sort of cute in their 1997 release *Homework*. If Daft Punk are leading a musical upheaval, they'd better get started. In the meantime I'm mailing this CD to my 13-year-old cousin as a bar mitzvah gift. (Amanda Nowinski)

Jim White

No Such Place (Luaka Bop)

When I came across Jim White's 1997 debut, *Wrong-Eyed Jesus*, I initially figured the Pensacola, Fla., native for some distant cousin of Hasil "Chicken Walk" Adkins or the equally disturbed Jon Wayne. White's hallucinatory drifter-dreamer tales had an enticing Southern Gothic vibe, but thankfully, instead of falling prey to white-trash hokeyness, his music stayed moody and mysterious. And White turned out to be no more a whiskey-distilled, idiot-savant trash poet than Flannery O'Connor. This polite, educated Southerner has just lived enough life to get his imagination flowing — and has the talent to spill his thoughts into colorful, humidified songs.

Writing and recording delays held up White's long-awaited follow-up, *No Such Place*, but considering its textural complexity, that's little surprise. Many of the often rambling songs retain characteristics of his debut, from luckless images like the "broke-down '69 LTD" on "Hey! You Going My Way???" to the innocent longing in "The Wrong Kind of Love." Each

Cameo

The Best of Cameo (Mercury)

I'll probably be hit upside the head by some "No Parking on the Dance Floor," electro-funk jihad, Ricky Vincent, wanna-be for saying it, but the fact is that even at 11 songs, this hits compilation shows what was great and what wasn't about Larry Blackmon's Cameo. The band could always funk its ass off, and you'll find one slammin' groove after another here. But listen to the first 15 seconds of the opening cut, "Word Up," and then do the same to the second, "Single Life," and tell me that isn't the exact same spaghetti western keyboard hook you hear. Blackmon's band was long on gimmicks and short on inspiration, from his cornfield haircut and trademark "Owwww" to the cheesy synth-overload and labored rap-and-rock flourishes of the later material.

All that said, "Word Up," released in 1986, was something of a miracle at the time — a ray of light in the twilight of funk — particularly if you can tolerate Blackmon's stylized vocals. "I Just Want to Be," from 1979, is another strong cut, capturing the band as it was adapting to changing tastes.

And a pair of straight soul ballads, "Why Have I Lost You" and "Sparkle," show a side of the group that was overshadowed on the dance floor. Cameo, formed in 1976, was an over-the-top funk band during the deadening disco years, and at the turn of the decade Blackmon was clever enough to strip the band down and change with the times. It managed to flourish in a decidedly unfunky decade, and even if Cameo didn't make music for the ages, it was as good as you could find back then. (J.H. Tompkins)

2nd Time Around

unfolds with fuzzy, elliptical vocals and moody, multilayered melodies, though this time, White's expanded his warped country and backwoods-blues arrangements, bringing on board groovy elements of trip-hop and turntable mysticism, along with mandolin, banjo, and slide guitar — also collaborating with artists like Sohichiro Suzuki, Q-Burns Abstract Message, and Morcheeba.

That's dangerously über-hip territory, and White pulls it off, in good part because his words and melodies are so well grounded. Though manipulation and programming are a big part of this album's sound, truth is, you can take away the frills, and the songs — from the delicate "Corvair" to the beat-heavy "10 Miles to Go on a 9 Mile Road" — stand on their own. That's the mark of a songwriter who knows his craft. Jim White plays Sat/24, the Cellar at Johnny Foley's, S.F. (415) 255-0333. (Kurt Wolff)

The Figgs

Sucking in Stereo (Hearbox)

It's hard to believe that after all this time, all those wonderful albums, and all the shitty label luck, the Figgs would still be with us and still willing to put out in the name of rock and roll. Nevertheless, the van is lubed, loaded, and back on the road as New York State's greatest-ever pop combo return for yet another opportunity to experience the general indifference of the indie masses. Which is a shame, because not only can the Figgs swab the deck with any band they run across on the club circuit, but also they're pushing their finest album in a decade.

Sucking in Stereo is guaranteed to be despised by noise mongers, shoegazers, nü-metal stooges, the lesbian rock underground, and most every other faction wallowing in its private turtle pool. The Figgs have scored one for those folks who believe in simple things like draft beer, Robin Zander, the 99¢ menu, Stax horns, and unpretentious songwriting.

Singer-writer Mike Gent still believes in delivering the package in three minutes or less. Opening with the self-deprecating tale of life as an almost-star, "Opening Night," the Figgs kick and scratch with what's become their patented brand of raw-bar-band-goes-pop. But it's the extra flourishes that really make *Sucking in Stereo* a tiny little gem: it is: playing like Turner soul review, call-and-response choruses, inventing their own dance step — things the Malkmusines of the world just don't have the smarts for. By the time the closer, "Cheap Cassettes," reflects back on Motörhead, simpler times, and do-overs, you gotta wonder if it's a career analysis. After all, who the hell would want a life of professional lump-taking?

Then again, who's to say that second chances don't happen? Justice or not, at my house we hit our knees nightly for true believers like the Figgs. (John O'Neill)

Yuptempo

When the yuppie came into my life earlier this year, my friends thought I had lost my mind. "You're fucking crazy," a record-store acquaintance said. "You just want some free dinners." I felt as if I had become a traitor of the lowest order — as if I had devolved into a trance fanatic or something.

Things went smoothly at first — for about a week. And then the truth about music came out. "In terms of electronica [ouch!], I guess I prefer downtempo," he admitted one night over an expensive bottle of red wine ("White is totally gauche," he confided) at a trendy South of Market restaurant. "You know — Thievery Corporation, Kruder and Dorfmeister, Air."

"But didn't you like the house stuff I played you last night?" I asked, ignoring his previous comment.

"Uh, quite honestly — no," he said with an arrogant wrinkle of the nose. "That stuff is too faggy for me."

"But that was Larry Heard!" My heart began to race. Could a graphic designer trigger angina, I wondered?

"Who?" he asked, raising one eyebrow, swirling the merlot in a goblet. "I only like that kind of stuff if I'm on ecstasy at a nightclub. Otherwise it makes me nervous."

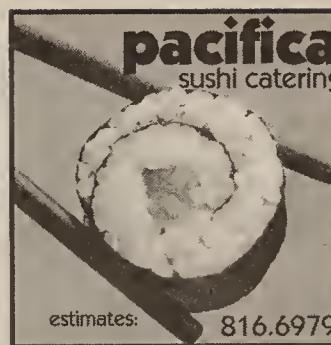
Needless to say, our affair ended abruptly, right after he flippantly confessed to hating reggae and dub — ironically, the basis of most downtempo music: "I'm not a stoner," he explained, as if that was a logical excuse. Still, I can't say that the relationship was meaningless. I learned firsthand the tastes of a conservative urban hipster, what my roommate calls the Alternative Yuppie; house and techno are only suitable for E popping; drum 'n' bass (but only LTJ Bukem and Roni Size) is great for passing time in the cube at work; but downtempo — now that's something you can listen to on a regular basis at home, because, as the yuppie said, it doesn't make you nervous.

His response to uptempo music reflects what's happening in the American dance music scene, which is still, for the most part, limited to nightclubs and raves. You can't hear quality tunes on commercial radio, and the Internet is still flawed because (a) not everyone (yuppie excluded) can afford the luxury of DSL, and (b) the general public is not yet smitten with the tedious downloading process. So most Americans are conditioned to experience dance music in topsy-turvy disoland, where consumerism is limited to buying a ticket at the door. Dance music, then, is party music — the name says it all. This perception of the music explains why I've met many avid clubbers who don't own a single dance CD, never mind a turntable.

Downtempo, on the other hand, is more easily consumed. My bitter record-store friend — the one who dissed me for dating a yuppie — said that downtempo is one of the best-selling genres in his shop. And if you're feeling jazzy as you order a Frappuccino or slink into a pair of Diesel jeans, you can simultaneously purchase the backdrop to your sophisticated mood: Starbucks and Nordstrom, for example, produce their own downtempo CDs. And hip restaurants that used to feature live jazz now tend to opt for the less expensive DJ, who normally fills the void with downtempo, proof of how easily the music can be digested.

Much of it, aside from quality downtempo trendsetters like Jazanova and Fila Brazilia, flows easily but slowly into the ear and out the colon. While the downtempo blueprint is dub — languid beats and deep bass — some of it is also a shallow copycat of hip-hop, but with overt references to black culture safely removed. Rae and Christian's *Sleepwalking*, for example, is a watered-down hip-hop instrumental, sparked up with some "legit" American MCing by the Pharcyde. The end result sounds less like a collaboration with hip-hop artists than an effort to capitalize on the notion of b-boy authenticity. DJ Cam's intricately produced *Loa Project Vol. II* is certainly less vacant. He borrows heavily from the solid hip-hop rhythms of DJ Shadow and DJ Krush — a thickened bass, melancholic chords. But unlike Shadow's and Krush's, the beats are plodding, as if in fear of waking up the audience.

One listen to my yuppie's favorite, Thievery Corporation, tells the story. *Mirror Conspiracy*, the group's latest album, is a mediocre fusion of standard downtempo (Latin jazz, hip-hop, and '60s lounge), the perfect aural Rolaid for a dinner party in a loft. And the music isn't Thievery Corp.'s only selling point; they try their hardest to convey sophistication on their album jackets (see the designer suits and GQ-styled model shots). These guys are pushing yuptempo: not just a music, but a way of life. ♦



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Still life: The mug shot of Karla Faye Tucker (executed Feb. 3, 1998) is included in the photo exhibit "Texas Death Row," at the Bay Area Anarchist Book Fair. See Sat/24.

March 21 Wednesday

Bayou grooves For the *Wild Magnolias* of New Orleans, it's all about roots. Their traditional "Mardi Gras Indian" music — characterized by organic vocals, syncopated beats, lavish costumes, and second-line rhythms — has influenced contemporary artists such as the Neville Brothers and Bruce Hornsby. "The Mardi Gras Indian thing is much deeper than putting on a costume on Mardi Gras day and going out on the street," drummer Cyril Neville told me during last summer's Monterey Jazz and Blues Festival. "It's a way of life, and it's part of our culture that goes back to the time when Native Americans helped enslaved Africans to freedom." *Through Thurs/22. 8 p.m., Boom Boom Room, 1601 Fillmore, S.F. \$20. (415) 673-8000.* (Shelah Moody)

March 22 Thursday

Doe a deer Julie Taymor's Tony-winning version of *The Lion King* hasn't played in our area yet, but you can get a glimpse of her creativity in the American Repertory Theatre's *The King Stag: A Tragicomic Tale for the Theatre*, directed by Andrei Serban and featuring Taymor-designed costumes, puppets, and choreography. The show, which is both kid- and adult-friendly, samples art forms from across the globe (including Indonesian shadow

puppetry, Balinese dancers, and commedia dell'arte) as it spins Carlo Gozzi's 18th-century fable about a young ruler's search for a bride. Body swapping, sinister sorcery, love triangles, elaborate masks, and a giant floating bear make for one thoroughly inventive fairy tale. *Through Sat/24. 8 p.m. (also Sat., 2 p.m.), Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk. \$24-\$46. (510) 642-9988.* (Cheryl Eddy)

March 23 Friday

Romanesque It's been more than a year since the dance-viewing community has heard from **Lizz Roman**. Though she remained on the scene as a beloved and energetic teacher, in 2000 Roman took a creative breather after more than 15 years of making dances. I knew she wouldn't be able to stay away for long; now, Roman and her tough and talented legion of dancers present *Celldance*, a kinesthetic takeover of cell space's yawning warehouse. Roman has traditionally (and successfully) used expansive set designs, and in this show she continues the trend and then some, with action in the gallery and loft and on ramps, stairs, balconies, landings, walls, and couches. Cellist Talitha Jones and percussionist Daniel Berkman supply musical atmosphere for a show that's sure to tumble, flip, and fly. *Through Sat/31. Fri.-Sat., 8:30 p.m., 2050 Bryant, S.F. \$12-\$15. (415) 244-4868.* (Sima Belmar)

Beat poet Though not too many people noticed, there was a lot more going on in L.A. hip-hop in the '90s than just gangsta rap. Back then **Aceyalone** and the rest of Freestyle Fellowship were busy developing playful rhymes and clever lyrics rather than trying to raise hairs with bloodcurdling stories from the street. When the Fellowship fizzled, Aceyalone concentrated on solo projects, resulting in the brilliant 1998 release, *Book of Human Language*, which blurred the line between rap and poetics and showed his more cerebral side. After laying low for two years, Aceyalone is back with a new attempt at reaching a wider audience. *Accepted Eclectic* sees him just as smart-assed and lyrically skilled as ever, if a tad bitter about his years spent in the business. He performs tonight with Rasco, Masterminds, Substance Abuse, and EDO.G. *9 p.m., Slim's, 333 11th St., S.F. \$15. (415) 522-0333.* (Joe Salas)

Bullet time Oh no! The evil genius Kreegar is ready to take over the world with a paperweight that can summon the demon Syfan! What will we do? Fear not, good people: your favorite movie clichés are always available to save the planet. In Impact Theater's latest, *Action Movie: The Play*, the fate of the human race depends on such characters as Stone Hardgod, the Vietnam vet with a chip on his shoulder, the Cyborg Woman; computer genius Alec Smarty; the Kung Fu Guy; and Jack Jackson, disillusioned cop. Get your action fix, test your movie trivia, and laugh your ass off at this not-your-average-night-at-

the-theater production, which features martial arts fight scenes that rival *The Matrix*, a car chase (of course), and an unforgettable 20-foot alligator. *Through April 21. Fri.-Sat., 8 p.m., Eighth Street Studio, 2525 Eighth St., Berk. \$7-\$12. (510) 464-4468.* (Salas)

March 24 Saturday

Jailhouse rock Political activist Linda Evans knows what it means to be a victim of the justice system. Evans organized protests against the Vietnam War and supported the black liberation movement, lesbian and women's communities, and groups from South Africa, Palestine, and Central America opposed to U.S. intervention. In 1985 she was sentenced to 40 years in prison for inciting armed, anti-imperialist resistance against the U.S. government. She had served 15 years when a pardon issued in January by then-president Clinton secured her early release. Evans and other former prisoners will be discussing women's prison issues such as medical neglect, inmate death, and domestic violence at **"Celebrate Women Prisoners Who Fight Back!"** a benefit for the California Coalition for Women Prisoners. Blues diva Gwen Avery, Sonoma-based a cappella trio Copper Wimmin, and folksinger Eileen Hazel will be on hand to provide musical support. *7:30 p.m., San Francisco Women's Building, 3543 18th St., S.F. \$10-\$20 (no one turned away for lack of funds).* (415) 255-7036, ext. 4. (Mielikki Org)

Watch your back, Dubya You are fed up with the government for whatever reason (and there are many), and you want to look into starting an anti-authoritarian community. Or you're planning a revolution but don't know where to start. Maybe contemporary social issues and leftist politics are simply your thing? Find all the information and literature you may need from more than 65 different publishers and vendors at the **Sixth Annual Bay Area Anarchist Book Fair**. School yourself in current anarcho-communist issues by listening to such speakers as political satirist Paul Krassner, dyke novelist (and *Bay Guardian* contributor) Michelle Tea, and Chicana writer-activist Elizabeth Martinez. A featured photo exhibit, "Texas Death Row," gets you acquainted with offenders executed by the state of Texas through mug-shot portraits, biographies, and last words. 10 a.m., San Francisco County Fair Building, Ninth Ave. at Lincoln,

Hot spot

For 28 years Ashkenaz has provided the Bay Area's friendliest dance floor for hoofers of every stripe, from Cajun waltzers and Western swingers to Balkan folk dancers and free-form twirlers. Now they all get a chance to come together in support of the beloved grassroots institution at the **Fourth Annual Ashkenaz Dance-a-Thon**.



Foot and finger work: Strut your stuff to the music of Suzy Thompson and others at the Fourth Annual Ashkenaz Dance-a-Thon.

Participants have been encouraged to collect sponsorship donations (successful fundraisers receive Ashkenaz passes) that will help defray the annual \$100,000 cost of renovating the dance floor — plus, the event helps keep the club's nightly admission charges low. Tom Rigney and Flambeau, California Cajun Orchestra, Caribbean All Stars, the West African Highlife Band, Lavay Smith and Her Red Hot Skillet Lickers, and others provide the nonstop 12-hour sounds. Sat/24, 2 p.m., Ashkenaz, 1317 San Pablo, Berk. \$20 (children under 12 free). (510) 525-2054. (Derk Richardson)

Golden Gate Park, S.F. Free. (415) 431-8355. For other anarchist events this weekend, contact the Bay Area Anarchist Alliance at (510) 239-2239. (Salas)

March 25 Sunday

American booty

Snubbed again by the Academy? Still upset that Drew Barrymore didn't get nominated for *Poison Ivy*? Tonight, forget hoity-toity Hollywood posturing and set the red carpet on fire at the Roxie's annual '**Up the Oscars!**' party. This shindig promises comedians a chance to ridicule cinematic fashion and folly with the help of 275 trash-talking peers. Everything from Russell's insane security posse to Julia's push-up bra is fair game for howling mockery as it parades across the Roxie screen. Patrons are encouraged to bring in a burrito or six-pack to make their experience more comfortable as they settle in for an evening of sabre-toothed fun making at the expense of snooty celebrities. Commercials are bumped for footage of Oscars past and prize giveaways, and best of all, Jennifer Love Hewitt is a guaranteed no-show. 5 p.m., Roxie Cinema, 3117 16th St., S.F. \$12. (415) 863-1087. (Ali Neff)

On the D.L. Josh Alper, Hugh Holden, and Noel Harmonson of the **Lowdown** take no prisoners. This Santa Cruz no-wave trio put on a full-frontal attack with their brand of lo-fi experimental noise rock and playful onstage high jinks. Their weapons of choice include Casio keyboards, guitars, drums, electronics, saxophones, hilarious getups, and a range of vocals that uses any and all humanly possible sounds. These avant-garde noise savants break down the boundaries of art, performance, and music, offering lighthearted yet challenging soundscapes that are a refreshing change from the cavalry



Dancing bear: American Repertory Theatre's *The King Stag* draws on theater forms from around the world. See Thurs/22.

of sound-alike indie rock acts. Tonight the Lowdown play with Total Shutdown, 1000 A.D., and Deerhoof. 7 p.m., Rockin' Java, 1821 Haight, S.F. Free. (415) 831-8842. (Sarah Han)

March 26 Monday

Flügel find

Eleven years ago Bay Area jazz flügelhornist Dmitri

Matheny cannily adopted the strategy of presenting himself in an annual "home season." His latest edition — a genuine homecoming after six months of touring Europe, Japan, and the United States — is a self-contained, thematically programmed jazz festival. Tonight's "Gala Opening Night" features his small group with saxophonist Dave Ellis; Tuesday's "Matheny with Strings" features Matheny's distinctively warm and silvery horn timbres in a duo with pianist Darrell Grant and the Del Sol String Quartet; Wednesday's "Diva Night" features vocalists Mary Stallings and Vanessa Lowe accompanied by the Dmitri Matheny Orchestra in a benefit for UC Berkeley's Young Musicians Program. Through Wed/28. 8 p.m., Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$10-\$25. (510) 238-9200. (Derk Richardson)



Gut reaction: The fate of the human race is at stake in *Action Movie: The Play*, starring Sarina Hart and Pete Caslavka. See Fri/23.

harmonies, they had a bona fide classic with "You've Been Had," and their debut EP *On the List* was certainly on ours. So it was with dismay when we heard that Dan "Panic" Sullivan had stepped down from the drum throne. Sure, Joel does the majority of the singing, and Scotty is a terrific guitarist, but it was Danny who drove the boys to those dizzying heights (and could he sing!). Is there life after Dan Panic? Find out when the new lineup hits the Bottom of the Hill tonight. The KGB headline; Solemite open. 9 p.m., Bottom of the Hill, 1233 17th St., S.F. \$6. (415) 621-4455. (John O'Neill)

March 28 Wednesday

Son rise Purists may wince at **Adalberto Alvarez y Su Son**'s contemporary sound, but many critics have praised the band's lead vocalist and composer for reviving *son* — the Afro-Cuban precursor to salsa that combines African rhythms and Spanish-derived melodies — in the early 1980s. While other contemporary Cuban bands have brought a Puerto Rican merengue influence to salsa, Alvarez remains true to the earthy and organic dance music that reached its pinnacle of popularity in the 1940s through the innovations of famed composer Arsenio Rodriguez and his *Orquesta Casino de la Playa*. Updating those coarse arrangements, Alvarez adds synthesizer and trombone to the traditional lineup of trumpet, guitar, bass, tres (a nine-string guitar-like instrument), bongos, maracas, and clavé to create a smoother, more lush sound. The polished vocal harmonies and accelerated tempos will definitely make you feel light of heel. 8 p.m., Slim's, 333 11th St., S.F. \$25. (415) 522-0333. (Deborah Giattina)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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CRIME SCENE
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\$15/18
8PM DOOR
EEK-A- MOUSE
THE CONGOS

MON 4/8
\$13
7PM DOOR
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SWINGIN' UTTERS
LANCE FREDRICKSON & THE BASTARDS
REACH THE SKY

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\$25/27
DISTURBED
MUDVAYNE
SPINE SHANK * **NOTHINGFACE**

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\$18/20
7PM DOOR
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music

calendar

rock, jazz, folk/world,
 dance clubs & classical

music

Music listings are compiled by Mosi Reeves. Music intern is Ali Neff and Joe Salas. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 21

Rock/blues/hip-hop

Richie Begin Duo *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm.
Blue Reptiles *Blue Lamp*; 9:30pm.
Kofi Brown *Mecca*, 2029 Market; 621-7000. 8 and 9:30pm.
Kasey Chambers, *Jeb Loy Nichols Slim's*, 8pm, \$10-12. See Critic's Choice.
DJ Rap *Kelly's Mission Rock*, 817 China Basin; 626-5355. 9pm-5am, \$15. With Sage and Ms. E.
Dreamland, *Burke Hotel Utah*; 8:30pm.
Drunk Horse, *Bobbyteens*, *Federation Ex*, *Fleshies Covered Wagon Saloon*; 9pm.
Electric Wizard, *Warhorse*, *Goatsnake*, *Totomoshii Bottom of the Hill*; 9:30pm, \$7.
Steve Freund *Saloon*; 9:30pm.
Groove Unit *Red Devil Lounge*; 9pm.
John Hammond's Wicked Grin *Great American Music Hall*; 8pm, \$15.
King Harvest, *Chrome Johnson* *Last Day Saloon*; 9pm, \$3.
King's Highway, *Chase Gowdy* and *the Rusty Nails* *Elbo Room*; 10pm, \$6.
Mission Paradise Lounge; 8:30pm, \$7.
New Bing Thing *Enrico's*; 7pm.
Open mic *Ireland's*; 32, 9pm.
Open mic *Nickie's BBQ*; 9pm.
Andy Peters Show, *Artbox Cafe du Nord*; 9pm, \$5. CD-release party for the Andy Peters Show.
Pure Ecstasy *Top of the Mark*; 8:30pm, \$8.
Brittany Safranek *SFSU*, *Cesar Chavez Student Center*, 1600 Holloway; 338-1112, 5pm.
Seven Lies About Girls, *Vivienne Corringham*, *Mass Kimo's*; 9:30pm, \$5.
Wild Magnolias, *Netwerk: Electric Boom Boom Room*; 9:15pm, \$20. Through Thurs/22. See 8 Days a Week, page 58.

Bay Area

Lucky Stiffs, *Youth Gone Wild*, *Sign-Offs*, *Texas Thieves* *Stork Club*; 6pm, \$5.
Rev. Billy C. Wirtz *Freight and Salvage*; 8pm, \$15.50-16.50.

Jazz/new music

Scott Amendola *Bruno's*, 9 and 11pm.
Don Asher and Kent Cohea *Moose's*, 8pm.
Kevin Gibbs *One Market Restaurant*; 7pm.
Vince Lateano Trio *Jazz at Pearl's*; 9pm. Also Thurs/22.
Al Marshall Trio *Argent Hotel*, *Jesters Lounge*, 50 Third St; 974-6400. 8:30pm. Also Thurs/22, Sat/24.
Jason Myers Trio *Houston's*, 1800 Montgomery; 392-9280. 6pm. Also Thurs/22, Sun/25-Tues/27.
Kim Nalley *Black Cat*; 9pm.
Al Pacheco Jazz Band *Skip's Tavern*; 7pm.
Gary Rowe Trio *Cypress Club*; 8pm. Also Tues/27.
Tom Shaw Carta; 7pm.
30 Fingers *Simple Pleasures Cafe*; 8pm.
Charles Unger Experience *Les Joulins*; 8pm. Also Fri/23.
We Three *John's Grill*, 63 Ellis; 986-0069. 6:30pm. Also Thurs/22-Tues/27.
Paula West *Phish Room*; 8pm, \$20. Also Thurs/15.

Bay Area

Boplicity *Cato's Ale House*; 6pm.
Elaine Lucia *Yoshi's*, 8 and 10pm, \$10.
Post Junk Trio *Jupiter*; 8pm.
Whiskey Brothers *Albatross*, 1822 San Pablo, Berk; (510) THE-BIRD; 9pm.

Folk/world/country

Acoustic open mic *Lost and Found Saloon*; 9pm.
Boca do Rio *Butterfly*; 10pm. With DJ Vinnie.

Critic's choice: music

Kasey Chambers

Wed/21, Slim's

The next big country-crossover star might well come from the southern plains of Australia. Already Kasey Chambers can boast of having Steve Earle and Lucinda Williams (who reportedly was driven to tears

by Chambers's plaintive voice) in her corner, and her 1999 debut disc, *The Captain*, was a corker that got plenty of attention and deserved even more. Wise beyond her 24 years, though hopefully not as battered as tunes like "Cry Like a Baby," "Don't Talk Back," and "Last Hard Bible" might suggest, Chambers has created an album that is a heady mix of high gloss and back-porch hoot and suggests unlimited

potential. Though there were times when the twang seemed a little forced, for the most part Chambers left me on the floor looking to crawl into a bottle of cheap booze. Jeb Loy Nichols opens. 8 p.m., 333 11th St., S.F. \$10-\$12. (415) 522-0333. (John O'Neill)



Kaila Flexer Fieldharmonik *Traveling Jewish Theatre*, 470 Florida; 399-1809. 8pm, \$12.

Rory MacNamara *Plough and Stars*; 7pm.
Salsa Caliente *Pier 23*; 10pm. Dance lesson at 8:30pm.

Bay Area

Gator Beat *Ashkenaz*; 9pm, \$\$.

Dance clubs

Audible Colors *The Top*; 7-10pm. Downtempo with Schneezzy, Damo, and Nicole and guests, 10pm-2am, \$5. House music with Tasho and guests M3 and Boxxee.

Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8. Dance music.

Bondage A Go-Go *Cat Club*; 9pm-3am, \$7-10. With DJs Damion and Fernando and guest performers Zomora's Touring Sideshow.

Breathe Oxygen Bar; 9pm. With DJ Jimex. **Broadway Studios** 9pm. Salsa. Dance lesson at 7pm.

Bulletproof Soul *Laszlo*, 2526 Mission; 401-0810. 10pm-2am. With DJ Kevin.

Dirty Break *An Sibin*, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael, Charlotte the Baroness, and Hank the Guy with Records.

Discover Ruby Skye; 9pm-3am. House music with residents.

Dot Restaurant 1611 Post; 922-7788. 9pm-2am. House music with Jorge Terez and Louis.

Drag Butter; 8pm. With Frenchy Le Freak. **Elephant Justice League**; 9pm-2am, \$7. Hip-hop music with Jahyzer and Coop D'Ville and a live performance from Most Chill Slack Mob.

El Rio Fri/23. DJ Javier spins classic Latin music.

Filament Pew! A Cocktail Lounge; 9pm-2am. With Chulada and weekly guests.

Gather Round *Fuse*, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.

Indulgence *Starlight Room*; 7pm. With DJ Bruce.

JazzilJungle Tongue and Groove; 9pm, \$5. With resident DJ Denizen and guests Vazuville and OM.

Kandyflip 330 Ritch; 9pm, \$5. Downtempo, breakbeat, and jungle with rotating residents.

Lithium Lounge 26 Mix; 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.

Loofa Light, 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.

Nessun Dorma HiFi; 10:01pm. House music. **Poly's Playhouse Hush Hush Lounge**; 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.

Progress Liquid; 10pm-2am, \$3. Spesh and Alias and residents spin techno and trance. **Qoöl 111 Minna St.** 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D and guests.

Recline AsiaSF; 7pm, \$5. With Pause, Jamo, and Wisdom.

Red Wine Social DaVida, 3121 16th St; 332-5800, ext. 211. 10pm-2am. With Toph One.

Retro Kat Glas Kat; 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe, and funk, disco, and house music.

Seance Backflip; 9pm-2am, \$5. With Julius Papp and Franky Boissy.

Situation Glas Kat; 6-9pm. '80s music with DJ Dan.

Subconscious Rawhide; 10pm-2am, \$5. With residents and guests Greg Eversoul, Fabuliz, and Spun.

Sweet Spot 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.

Wednesday Sessions Galaxy, 1840 Haight; 387-2996. 9pm-2am, \$5. House music with Jay-J, Hogi, and Oliver.

Bay Area

Ascension Blake's; 9:30pm, \$5. House and trance with DJs D, Joey Mazzola, and Alex Van Dune and guests.

Soulvation Ruby Room; 10pm-2am. With DJ Kitty.

Venue Bluesville; 9:30pm-2am. Soul music with DJs Lash and Juice.

thursday 22

Rock/blues/hip-hop

Faraway Brothers Blue Lamp; 9:30pm. **Figgs, Actionslacks, Cutlass Supreme Bottom of the Hill**; 9:30pm, \$8.

'Flow and Tell' Justice League; 9pm, \$10. See Critic's Choice.

Steve Freund Duo *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm.

Funhouse, King Brothers, Ghosts, Hellmen Kimo's; 9:30pm, \$5.

Albert 'King' Giles Skip's Tavern; 7pm.

Ledisi *Cafe du Nord*; 10pm, \$7. With DJ JJ.

Continued on page 64

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Bay Area

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PHOTO BY JAY BLAKESBERG

Blues patrol: Legendary player John Hammond performs Wed/21 at the Great American Music Hall.

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SATURDAY Acid Jazz/Progressive
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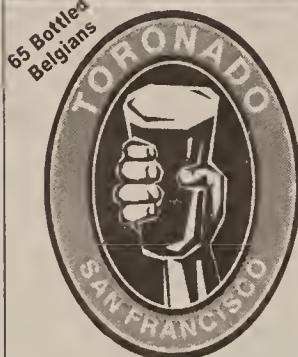
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'Flow and Tell'

Thurs/22, Justice League

It's rap? That's what many listeners ask after hearing Abstract Tribe Unique, one of the acts featured in the "Flow and Tell" showcase. Abstract Rude, the group's MC, splits his time between harmonizing à la Cold Crush Brothers and slaying rival rappers with the verbal equivalent of the scythe. In contrast, Canadian duo Swollen Members is vintage indie hip-hop, all Dungeons and Dragons metaphors and up-tempo beats. If there's one link between the two, it's a commitment to excellence through sharp, distinctive flows that provoke profound, rather than reductive, interpretations. The appearance of Busdriver, 2Mex, and Awol One of the Shapeshifters on this bill makes "Flow and Tell" an all-too-rare showcase of avant-garde rap for local head nodders. Local producer DJ 'D spins in between sets. 9 p.m., 628 Divisadero, S.F. \$10. (415) 289-2038. (Mosi Reeves)

Critic's choice: music



PHOTO OF SWOLLEN MEMBERS

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Thursday 22

From page 60

Like, Totally Last Day Saloon, 9pm, \$5. With DJ Mar.

Oranger Anacba Music, 6pm.

Willy Porter Slim's, 8pm, \$12-14.

Powerage, Sift Waiting for the Worms,

Domeshot Paradise Lounge, 8:30pm.

Pure Ecstasy Glas Kat, 8pm.

Radiators Great American Music Hall, 9pm, \$22. Through Sat/24.

Pamela Rose Saloon, 9:30pm.

Silver Side, Royal Deuces, Our Lady of the

Highway Hotel Utah, 8:30pm.

Slosh Bucket Ireland's, 32, 9pm.

'Stinky's Peepshow' Covered Wagon Saloon, 9:30pm, \$6. With Original Sinners, Scared of Chaka, and Beauties.

Tainted Love Tongue and Groove, 10pm, \$10.

Wild Magnolias, Network: Electric Boom

Boom Room, 9:15pm, \$20. See 8 Days a Week, page 58.

Bay Area

Country Pete McGill and His Cottonfield

Blues Band 10739 MacArthur, Oakl; (510) 553-9892, 9pm.

Sid Selvidge, Alan Smithline Freight and Salvage, 8pm, \$15.50-16.50.

Subincision, Real Average Joe, Down in

Flames Kick's II, 581 Fifth St, Oakl; (510) 839-3006, 8pm, \$5.

Ten Pound Fire, Misfire, Lisa Q and M Stork Club, 9pm, \$5.

20 Minute Loop, Meriweather, Maxwell Horse Starry Plough, 9:15pm, \$4.

Bay Area

Groundation Ashkenaz, 9:30pm, \$8.

Keni 'El Lebjano' Albatross, 1822 San Pablo, Berk; (510) THE-BIRD, 9pm.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 205 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.

Dix Bruce and Jim Nunnally Atlas Cafe, 8pm. Charanson Elbo Room, 10pm, \$6.

Tipsy House Plough and Stars, 7pm.

Bay Area

Groundation Ashkenaz, 9:30pm, \$8.

Keni 'El Lebjano' Albatross, 1822 San Pablo, Berk; (510) THE-BIRD, 9pm.

Dance clubs

Arabian Nights El Rio, 9pm. With Debka and Ilyas.

Burnin' Galaxy, 1840 Haight; 387-2996. 9pm-2am. Deep house with Seven and Corazon and guest Said.

Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.

Dot Restaurant 1611 Post; 922-7788. 9:30pm-2am. House and hip-hop.

Download Maritime Hall Lounge, 375 First; (650) 568-1338. 9pm-2am, \$10. Jungle.

Earthbound Galaxy, 1840 Haight; 387-2996. 6-9pm. Seven, Blue, Smoove, Chipwich, and guests spin downtime.

Elementary Movida Lounge, 9pm. With DJ Sloppy J spinning funk and soul.

Faith City Nights, 9:30pm, \$12. With resident DJ on page 68.

Continued on page 68

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Apostles, Service (WA), Breifs (WA)

Mon 3/26 Mindy (Ireland)
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Tue 3/27 Lucifer's Hammer \$7
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Tb 29

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Word to the othership

Sunday — Guuurl, you better trim that Digweed! There is perhaps just one place in San Francisco where cops, clubbers, and jailbirds regularly convene for a nice meal — McDonald's on Sixth Street and Harrison, conveniently located between prison and the Endup. Clubbers and homeless trannies slurp McFlurries and gorge on 99¢ meals while cops lurk around the ketchup counter, talk trash with one another, and try to power play all the freaks by shooting them the evil eye.

I walk in with a few friends at 4 p.m., hoping to procure a wee bit of hoof-and-mouth disease before David Harness's set. We're waiting in line when a cop tries to cut in front of the guy standing ahead of me. "There is only one line here, and I'm in front of you," the cop says, holding his hands behind his back, his thick legs spread like a wrestler.

The guy apologizes profusely, moves aside for the cop, but is now too tripped out to hang around for his McNuggets. He dashes out.

So now I'm standing directly behind the cop. My turn. "Yummm, handcuffs," I say.

"Yeah, sexy. What kind do you rock?" my friend asks.

"Platinum with pink fur trim — and you?"

"Shit, I'll take 'em anyway I can get 'em."

The cop turns an iron profile, and I catch the evil side eye. His fingernails are dirtier than a 16th Street junkie's.

I'm completely sober, I have no drugs on me, and I've had nine hours of sleep, but suddenly his presence makes me feel as if I'm the world's biggest speed dealer. I start to doubt myself. I am tempted to put my arms around his enormous stomach and grab his guns, but I restrain my unsettling impulse to touch him. We chow down our Mac Whatever Meat and get the fuck out.

At 6 p.m., after our Endup fix, we head over to the Galaxy on Haight Street, home of Foxxee's new weekly, *Fame*. "Hey there! You in the blue hat!" Foxxee calls to a hot boy in an Adidas track suit walking down the street.

"Come inside to my party — hey!" The boy hasn't turned his head around once, and he continues his stoned march down Haight Street.

"Oh well, fuck him," Foxxee laughs. We stand smoking on the street, giddily cracking jokes, riding the increasingly wild energy of an afternoon ready to darken. Punk rock runaways in torn military coats stumble around, asking for change, and the Foxxee contingent continues to build on the street.

Inside, Miguel Migs plays bumpy, breaky house while a hyped-up crowd performs boogie gymnastics on the dance floor. Remember, this is a Foxxee event — and when he's in control, the dance floor takes the beating it deserves. One of the fanciest dancers I've ever witnessed takes reign in the corner, Foxxee leaps around in a salsa-running man—disco supreme motion, while a stranger grabs me and flings my scrawny ass around at breakneck speed in a maniacal rendition of the Viennese waltz. Everyone grins, cheap tequila flows, and I feel perfectly at home.

Thursday midnight — True Headz and Bodiless Chickens Now I feel a little out of place. The dance floor is packed with young white guys doing the pogo. The goddess energy level is slight; there are only a few divas owning it. But I close my eyes, and none of this matters. I'm at Advanced, the sound system is superb, and Grooverider has just come on. He's playing it hard, and the crowd is certainly up for it. I stand in the corner near the speaker and let the wind of the bass attack my ears — and it feels masochistically good. Like the music, my mind races through frenzied deconstructions, murderous breakdowns, and comforting bits of dubby languor. I envision shards of metal, wheels churning faster than the speed of light, gunshots echoing, Carlo Carrà's futurist canvases, and warm, safe, fluffy clouds:

Unsurprisingly, the deep house mafia is nowhere in sight. And it kind of pisses me off. You'd think that a legend like Grooverider would drive some of the "headz" hither, but aside from the friends with whom I arrived, the disco prancers are embarrassingly sparse. Their loss.

The next evening I head to Yoshi's, where I'm blessed by the presence of Pharaoh Sanders. He comes onstage wearing a purple velvet tunic (uncannily similar to Prince's outfit at the San Jose show), and his eyes are shielded behind purple-tinted shades. His white beard lines his chin like a pony's perfect main, and his mustache mischievously curls up at the edges. Singer Dwight Tribble layers his gospel-soul voice over Robert Hurst's stand-up bass, William Henderson's piano, Ralph Penland's drum kit, and the strange, brilliant life that blows from Sanders's sax. Coltrane's version of "My Favorite Things" turns into a wild, 20-minute improvisation, and like the night before, I close my eyes and focus on pure sound.

Later Sanders comes back onstage beating his chest like Tarzan, dances around, laughs, and starts shaking an enormous, gold-glittered tambourine. After the finale he reintroduces the band and makes a quiet exit offstage. I feel spaced out by the experience of serious music — transported to a weird place where words make absolutely no sense, which is, I assume, how it's supposed to be.

Fame, House, soul, and garage classics and nu soul breaks with residents Foxxee, Miguel Migs, Rasoul, Filthy Rich, Mauricio Aviles, Patrick Wilson, and Capital a. Sundays, 2 p.m.—Monday, Galaxy Club, 1840 Haight, S.F. (415) 387-2996, foxxee007@aol.com.

Advanced, Monthly drum 'n' bass and 2 step party with residents Kaos, Method One, and Maytag, 9 p.m.—2 a.m.; April 26, the Planet Drums Tour with Dieselboy, Dara, AK1200, and MC Rage and Megatron in the 2 step room, Sno-Drift, 1830 Third St., S.F. (415) 431-4766, www.eliterecordings.net.

Send comments or tips to ladymarmalade@sfbg.com.

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Thursday 22

From page 64

dents Blackstone, Ruben Mancias, Jay-R, and Twist.

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Free Liquid. 10pm-2am. With DJ Dimitri and guests.

Fudge Sacrifice. 10pm-2am, \$3. JB spins hip-hop.

Full Circle Club 238, 238 Columbus; 339-7899. 9pm-6am. With residents Norm Stradley and Ben Doren.

Gravity Backflip. 10pm, \$5. DJs Reda and Ahmir.

Grin Blind Tiger. 9pm. With Kramer and Dom Some.

Instrumental Sound Factory. 10pm-2am, \$5-10. Breaks, dancehall, soul and old school with residents Mr. E and Qwest.

It's On Sibin, 1176 Sutter; 929-1992. 8pm-2am. With residents Jon Brown, Swope, and Kelvin K.

Kit Kat Budup. 10pm, \$12. With Garth.

Levitation Oxygen Bar. 9pm. Psychedelic and goa trance with the Resonance Image Program.

Meow Glas Kat. 10pm-2am, \$10. Urban grooves, hip-hop and R&B with Switch.

Mi Amor Galia, 2565 Mission; 289-2030, ext 4. 9:30pm-2am. Hip-hop, dancehall, R&B, and salsa with I-Cue, D-Sharp, and B-Trax.

1984 Cat Club. 9pm. '80s music.

popscene 330 Ritch. 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.

Pub Club Fiddler's Green, 1333 Columbus; 339-8784. 9pm-2am, \$5. With residents Johnny O'Blivion and Scott Schaefer and guest Rory Fisher.

Red Bull Happy Hour Butter. 6-9pm. With Frenchy Le Freak.

Reform Skool The Stud. 10pm-4am. House music with Spun, Big Red, Poppa, Monkey-boy and guests.

Soulness Hush Hush Lounge. 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.

Surf Shot The Top. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.

Rebel Girl 26 Mix. 9pm-2am, \$5. With Wax Chef and China Girl.

Volume Bohemia, 1624 California; 9pm-2am, \$5. With Corey Black.

What Da Funk Nickie's BBQ. 9pm-2am. DJ. Motion Potion spins old-school funk and rare grooves.

Bay Area

Beatzdown Jupiter. 8pm. Outdoor DJ dance party.

Dedicated Followers of Fashion Ruby Room. 10pm-2am. Pop music.

Hatcha Bison Brewing Company. 9:30pm-2am. Dance music with Raphael and Ken Q.

Reggae Lounge On Broadway, 334 Broadway, Jack London Sq, Oakland; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi.

Space Monkey Blake's. 9:30pm, \$5. With DJs Add One, Big Willie, and Paul Guido and MC UC Buu spinning dance music.

Classical

Sarn Oliver, Yukiko Kurakata, Seth Mausner, and Carolyn McIntosh UCSF, Cole Hall Auditorium, 513 Parnassus; 476-2675. Noon. The quartet performs compositions by Houssier and Mozart.

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. Guest conductor Herbert Blomstedt conducts the symphony through works by Haydn, Mozart, and Schubert. Through Sun/24.

friday 23

Rock/blues/hip-hop

Aceyalone, Rasco, EDO.G, Masterminds, Substance Abuse Slim's. 9pm, \$15. See 8 Days a Week, page 58.

Anticon, Concepts, Too Bit San Francisco Art Institute, 800 Chestnut; 771-7021. 10pm, \$7. With Joe Quiixx and Paz 38.

Blue Sky, DJ Sadau Hotel Utah. 9pm. Benefit for the Leukemia and Lymphoma Society.

Continued on page 71

San Francisco
Contemporary
Music Players

Mon/26, Yerba Buena Center
for the Arts Theater.

Few music ensembles have been championing the works of contemporary composers longer than the San Francisco Contemporary Music Players. Founded by Charles Boone in 1971, the SFCMP has performed and recorded pieces by John Adams, Darius Milhaud, John Cage, Morton Feldman, Lou Harrison, Earle Brown, Charles Amirkhanian, Julia Wolfe, James Newton, and many others. For this 30th-anniversary concert, original music director Jean-Louis LeRoux returns to conduct recent compositions by rock-influenced guitarist Steven Mackey (*Micro-Concerto*), Argentine composer Pablo Ortiz (whose *Raya en al mar* was specially commissioned for the event), Beijing-born Kui Dong (*The Blue Melody*), and former SFCMP staffer Ellen Harrison (*Seven Devilish Pieces*). Concertgoers will receive a 32-page commemorative program booklet.

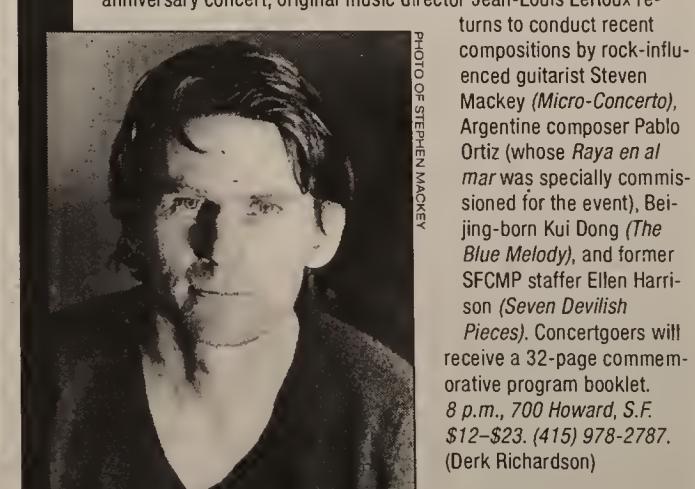


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SALSA DANCE CLASS W/RON 8:30PM
SALSA CALIENTE
10PM

Thursday, March 22
ED KELLY & THE JAZZ NIGHTS
W/ ROBERT STEWART,
ART LEWIS
MARK WILLIAMS

Friday, March 23
WHISKEY PILLS &
THE PBR STREETGANG 10PM

Saturday, March 24
DUB FX
10PM

Sunday, March 25
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5-9PM

Monday, March 26
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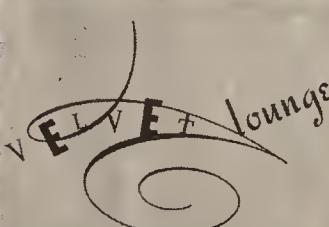
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HAVE YOU SEEN MY ADS?



CAN I ASK YOU A QUESTION?

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THE "NEW" ME.



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SELLING CIGARETTES?



@#!*%#@!!



JUST THOUGHT I'D ASK.



California Department
of Health Services

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Friday 23

From page 68

Cursive Amoeba Music, 6pm.
Double Funk Crunch Last Day Saloon, 9pm, \$10.

Phil Guy Boom Boom Room, 9:15pm, \$10. Through Sat/24.

Hell's Belles, Canyon Creep, Bluebird Bottom of the Hill, 10pm, \$8.

Hitch, Throttlefinger Covered Wagon Saloon, 6pm, \$3.

OJ Abstract, Reza, Irwin's Conspiracy 111 Minna St, 9:30pm, \$10.

J.D. and the Sliders Cosmopolitan Cafe, 121 Spear, 5:45-4001, 8pm.

Kidd Funkadelic, Will Bernard and Motherbug, DJ Rickey Vincent Justice League, 9pm, \$15.

KGB, Stunt Monkey Voodoo Lounge, 9pm, \$6.

LizAnah, Blue Tulip, Tree D'Frogs Seventh Note, 915 Columbus, 921-2582, 9:30pm, \$6.

Marginal Prophets, Tang, Boomshanka, Keen Paradise Lounge, 8:30pm.

Tony Mattioli's Stolen Bibles Blue Lamp, 9:30pm.

Me Intecto, Blessing the Hogs, Bloodhog, Casanova Kimo's 9:30pm, \$5.

MxPx, Good Charlotte, Slick Shoes Fillmore, 8pm, \$16.50.

Johnny Nitro Saloon, 9:30pm. Also Sun/25.

Pride and Joy Bimbo's 365 Club, 9pm, \$15.

Radiators Great American Music Hall, 9pm, \$22. Through Sat/24.

Jake Simpson Saloon, 4pm.

Slip, Mood Food Broadway Studios, 9pm, \$12.

Spoonful of Blues Skip's Tavern, 9pm. Through Sat/24.

Stubby Knuckles Sample Pleasures Cafe, 8pm.

Ticket to Ride Ireland's 32, 9pm.

Whiskey Pills, PBR Street Gang Pier 23, 10pm.

Wise Monkey Orchestra, DJ T.E.S.T., Tongue and Groove, 9pm, \$10. Through Sat/24.

Bay Area

'Cover to Cover #4' Starry Plough, 9:45pm, \$6. With Bellyachers, Erik, Ramona the Pest, Matt Easton, Evil Triplets, Mark Growden, and Yuji Oniki.

Cushion Theory, One Step Shift, Joe 90 Port Lte, 9pm, \$5.

Digital Dave, Legion of Mary, Cosmic Mercy Ashkenaz, 8pm, \$10. Benefit for Ashkenaz.

18 Visions, Walls of Jericho, Time in Malta, Undying, Betray the Species 924 Gilman, 8pm, \$5.

JDogs Jupiter, 8pm.

Luster, Amazing Sweethearts, Good for You Stork Club, 9:30pm, \$5.

Molasses, Kindness Blake's, 9:30pm, \$5.

Carlos Zialcita Eli's Mile High Club, 8pm.

Jazz/new music

Ernestine Anderson, Vince Lateano Trio Jazz at Pearl's, 9 and 11pm, \$17. Through Sat/24.

Black Market Jazz Orchestra Top of the Mark, 9pm, \$10. Also Sat/24.

Brown Fellinis Bruno's, 10pm.

Lori Carsillo Cafe Claude, 7:30pm.

Dick Conte Trio Cobalt Tavern, 7pm.

Phillip Crawford-Steve Fowler Duo Carta, 9pm.

Chris Huson Moose's, 8pm.

Fil Lorenz Trio Cafe Niebaum-Coppola, 7pm.

More Music Circadia, 8pm, \$3.

DM Butterfly, 11pm.

Rhiannon Old First Church, 8pm, \$7-9.

Ricardo Scalas Argent Hotel, Jesters Lounge, 50 Third St, 974-6400, 8:30pm.

Mal Sharpe and Big Money in Jazz Enrico's, 8:30pm.

Lavay Smith and Her Red Hot Skillet Lickers Cafe du Nord, 10pm, \$7.

'Spring New Music Series' ODC Theater, 3153 17th St, 863-9834, 8pm, \$10. Through Sat/24.

Paula West Plush Room, 8pm, \$20-25.

Bay Area

David Benoit Yoshi's, 8 and 10pm, \$26.

Through Sun/25.

Najee Kimball's East, 8 and 10pm, \$30.

Through Sun/25.

'Glenn Spearman Festival' 21 Grand, Oakl, (510) 444-7263, 8pm, \$10-15. With Chris Brown, Marco Eneidi, Donald Robinson, Jon Raskin, George Cremaschi, and Peter Valsamis.

Folk/world/country

Nobody from Ipanema Elbo Room, 10pm, \$6.

Orla and the Gas Men Plough and Stars, 7pm.

Tony Perez Band Johnny Foley's, 9pm. Sonando 850 Cigar Bar, 10pm.

Bay Area

Perfect Strangers Freight and Salvage, 8pm, \$17.50-18.50.

Dance clubs

Activate Light, 839 Geary, 474-3216, 5-10pm, \$4. Techno happy hour with Kylen, Chameleon, and Brian Cox.

ASR Maritime Hall Lounge, 375 First, 281-0866, 9pm-2am, \$10-15. House music with Bryan Lee, Andy W., Urn, and Ian Vogel.

Assimilate 2000 Cat Club, 9:30pm-3am. With DJs Damon and Viper.

Backflip, 10pm-2am, \$5. House music with Consuelo and Laird.

Candy Sacrifice, 10pm-2am, \$5. Hip-hop, rock and new wave with Spin and Grand T.

Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.

Cymbiosis Movida Lounge, 7pm. Hip-hop, Latin and funk with Mike Styles.

Dream Bas, 10pm-2am. With Daniela, Alejandro D'Amour, Namane, Toks, Henry, and Kevvy Kev. Birthday party for Pete.

Free Form Space 550, 10pm-6am, \$15-20. Free Form Records showcase with Holdom, Deep-Dive-Corp, Network: Electric, and others.

Fag Fridays Endup, 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.

Far East Blind Tiger, 10pm-2am, \$5. House and 2-step with Paul Craven and guests.

Havana 330 Ritz, 10pm. Latin dance music with residents.

Life VSF, 278 11th St, 210-8633, 10pm-2am. Soul, R&B, club classics, and grooves.

Mandala Amoeba Music, 7pm.

Metronome Ballroom 9pm-midnight, \$6-14. Ballroom dance party. Dance lessons at 7:30pm.

Mission K.D. 26 Mix, 10:30pm. With XJS and Girl Friday, and MC Linzee.

Nickie's BBQ 9pm-2am. Wisdom spins funk and soul classics.

Nikita Ten 15 Folsom, 10pm, \$15. With Sven Vath and Fabio.

Ponzu Sessions Ponzu, 401 Taylor, 775-7979, 8pm. With Kerri.

Pow! A Cocktail Lounge, 6pm, \$3. Tribal house and Latin music with Be Smiley.

Rise The Stud, 10pm-3am, \$6-8. Deep house and hip-hop with Black and Olga T.

Sequence Glas Kat, 10pm-2am. With RTiger, Bruce, Switch and rotating residents.

Shake Galaxy, 1840 Haight, 387-2996, 10pm-2am. With Tim Dawg, Jonene, and Tasho.

Sol Elements Oxygen Bar, 9pm. With Sol Provider..

Square Ruby Sky, 9pm-3am. House music with Anita Lofton and Diggler.

Step An Sibin, 1176 Sutter, 929-1992, 10pm-2am, \$5. 2-step with John Paul, Enzyme, and Dom Some and guest Brock Lee.

Stir Friday 111 Minna St, 5:30-9pm, \$3. Dance music with Jason Fluid and Maneesh the Twister.

Sweet Blind Tiger, 10pm-2am, \$5. With Norman Stradley and Sherif.

True Skool Storyville, 9pm, \$5-10. Hip-hop with residents and guest Ev Luu X.

Wicked Club Townsend, 11:45am-7pm, \$15. Tenth anniversary with Jeno, Markie Mark, and Garth.

Wisdom 238 Columbus, 979-3031, 9:30pm, 9pm-6am, \$10. House, progressive, and hip-hop with Rick Lee and DJ Booker.

Bay Area

eParty Oasis, 135 12th St, Oakl, 763-0404, 9:30pm-2am, \$10. R&B, soul, reggae and dancehall with Blacka Fox and Sake One.

Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

Classical

San Francisco Symphony Davies Symphony Hall, 401 Van Ness, 864-6000, 2pm, \$15-80. Through Sun/24. See Thurs/22.

Continued on page 72



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Wed 3/21
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Canyon Creep
Bluebird

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The Murder City Devils
Cursive
Bottles and Skulls

Sat 3/24
10:00
\$10

The Murder City Devils
Cursive
All About Evil

Tue 3/27
9:00
\$6

KGB
The Plus Ones
Solemite

Wed 3/28
9:00
\$6

Continental
Young Corbett
Fort Erie

Thu 3/29
9:00
\$7

Three Day Stubble
Toychestra
Mono Pause

Fri 3/30
9:00
\$7

Hot Water Music
Leatherface
Small Brown Bike
Blue Line Medic

Sat 3/31
9:00
\$7

Hot Water Music
Leatherface
Small Brown Bike

Wed 4/4
9:00
\$7

San Geronimo
Selby Tigers
Fluke Starbucker

Thu 4/5
9:00
\$7

Mighty Mighty Bosstones
Voodoo Glow Skulls

Fri 4/6
9:00
\$7

Mighty Mighty Bosstones
No Use For A Name

Sat 4/7
9:00
\$7

Mighty Mighty Bosstones
Tsunami Bomb

Sun 4/8
9:00
\$7

Mighty Mighty Bosstones
Flogging Molly

Mon 4/9
9:00
\$7

Suplex
Subarachnoid Space

Wed 4/11
9:00
\$7

The Fucking Champs
i Carlos!
Fuck

Fri 4/13
9:00
\$7

Rapture
Shipping News
David Thomas

Thu 4/19
9:00
\$7

Julianne Theory
Ism

Fri 4/20
9:00
\$7

Richard Buckner
Arab Strap

Sat 4/21
9:00
\$7

Ziggens

Sun Mon 4/22, 23
9:00
\$7

Arab Strap
Ziggens

Thu 4/26
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\$7

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music

calendar

rock, jazz, folk/world,
dance clubs & classical

From page 71

saturday 24

Rock/blues/hip-hop

Acid King, Raging Slab *Covered Wagon Saloon*, 9pm, \$5.

Backpages *Johnny Foley's*, 9pm.

Brother Buzz *Lou's Pier 47*, 4pm, \$2.

Dean Del Ray, *Billy James Hotel Utah*, 9:30pm.

Dying Fetus, Gorguts, Skinless, Berzerker *Pound SF*, Pier 96, 100 Cargo; 826-9202, 8pm, \$10-12.

Johnny Fabulous *Cosmopolitan Cafe*, 121 Spear; 543-4001, 8pm.

Juce Garcia *Saloon*, 9:30pm.

Phil Guy *Boat Room*, 9:15pm, \$10. Through Sat/24.

Sarah Harmer *Cafe du Nord*, 7pm, \$10.

Joy Ride *Ireland's*, 32, 9pm.

Little Johnny and the Giants *Blue Lamp*, 9:30pm.

Love Psychedelico, Bleach, Heart Bazaar, Jerry Lee Phantom *Paradise Lounge*, 6pm, \$12.

Ray Manzarek and Michael McClure *Noe Valley Ministry*, 8:15pm, \$15-17.

Zigaboo Modeliste, *Big Soul Last Day Saloon*, 9pm, \$10.

Murder City Devils, *Cursive Bottom of the Hill*, 4:30pm, \$10. With Bottles and Skulls, 10pm, \$10. With All About Evil.

Owl and the Pussycat, *Paint, Venus Envy El Rio*, 4pm, \$7. With omnivore BBQ. Benefit for Reckon magazine.

Phantom Limbs, Hitch, *Sleaze Band Kimo's*, 9:30pm, \$5.

Radiators *Great American Music Hall*, 9pm, \$22.

Spoonful of Blues *Skip's Tavern*, 9pm.

Superbooty *Slim's*, 9pm, \$17.

They Call Me Lucky *Brainwash*, 8pm.

Ticket to Ride *Mad Dog in the Fog*, 10pm.

Suzanne Vega, *Bob Hillman Fillmore*, 8pm, \$25.

Waybacks *Plough and Stars*, 7pm.

Jim White *The Cellar at Johnny Foley's*, 243 O'Farrell; 954-0777, 8pm, \$14-15.

Wise Monkey Orchestra, DJ T.E.S.T., Tongue and Groove, 9pm, \$10.

Dave Workman *Saloon*, 4pm.

Bay Area

Attic Salt, Breast, *Corn Corp Port Lite*, 9pm, \$5.

Daniel Castro *Eli's Mile High Club*, 8pm.

Deke Dickerson and the Ecco-Fonics, *Dave Gleason's Wasted Days Starry Plough*, 9:45pm, \$8.

Inner Locus, *Reaction 31, Beyond Seven Stork Club*, 9:30pm, \$5.

Mind Club *Jupiter*, 8pm.

Most Chill Slack Mob, *Psykopolis Blake's*, 9:30pm, \$5.

Oakland Interfaith Gospel Choir *First Congregational Church of Oakland*, 2501 Harrison, Oakl.; 510-848-3938, 7pm. With guests.

Working Stiffs, Bodies, *Strychnine, East Bay Chasers*, For the Alliance 924 Gilman, 8pm, \$5.

Jazz/new music

Don Alberts *Cypress Club*, 8pm. Also Sun/25.

Ernestine Anderson, *Vince Lateano Trio Jazz at Pearl's*, 9 and 11pm, \$17. Through Sat/24.

Gerald Beckert *Jazz Trio Garibaldi Cafe*, 1600 17th St; 552-3325, 7pm.

Don Bennett and Jeanne Hoffman *Moose's*, 8pm. Also Tues/27.

Bitches Brew *Bruno's*, 10pm.

Bo Grumpus *Atlas Cafe*, 4pm.

Cynthia Bythell Group *Enrico's*, 8:30pm.

Tim Foley and Anton Kruckowski *Carta*, 9pm.

Gerry Grosz and Phil Hawkins *Circadia*, 8pm, \$3. CD-release party.

Robin Hodes' *Apollo Jazz Group* *Jelly's*, 4pm.

Pelo Mar *Brazilian Jazz Quartet* *Cafe do Brasil*, 1106 Market; 626-6432, 9pm.

Michael LaMacchia *Trio Cobalt Tavern*, 7:30pm.

Little Muddy *21st Amendment*, 563 Second St; 369-0900, 7pm.

Steve Myers *Trio Cafe Claude*, 7pm.

Marcus Shelby *Jazz Orchestra Butterly*, 11pm.

'Spring New Music Series' *ODC Theater*, 3153 17th St; 863-9834, 8pm, \$10.

Paula West *Plush Room*, 8 and 10:30pm, \$20-25.

High School *Cafe du Nord*, 10pm, \$7. Rock'n'roll DJs.

Hit Parade *Nickie's BBQ*, 9pm-2am. Kevin and George spin disco, funk and soul.

It's On An Sibin, 1176 Sutter; 929-1992, 9pm-2am, \$5. Deep house with residents.

Lifted Soul *HiFi*, 9pm. Deep house with Dwight Johnson.

Lokole benefit dance party *Mad Dog in the Fog*, 8:30pm, \$10. With Soulsalaa and a West African drum and dance troupe.

Metronome Ballroom 9pm-midnight, \$6-14. Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm.

Other Whirled Endup, 6am-4pm. With Nobel, Vince, Christine and Daniel.

Oshaya VSF, 278 11th St; (800) 581-2107, 9pm-2am, \$15.

Ponzu Sessions *Ponzu*, 401 Taylor; 775-7979, 8pm. With Señor Keyvan.

Pow! *A Cocktail Lounge* 9pm, \$3. House music with Fadrian and Sutake.

Release Ten *15 Folsom*, 10pm-6am, \$20.

Bay Area

Donald 'Duck' Bailey and the Distones, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662, 8pm.

David Benoit Yoshi's, 8 and 10pm, \$26.

Through Sun/25.

Najee Kimball's East, 8 and 10pm, \$30.

Through Sun/25.

'Glen Spearman Festival' 21 Grand, Oakl.; (510) 444-7263, 8pm, \$10. With Matthew Goodheart-Josh Allen-Garth Powell, Eddie Gale-Daunon Smith, and Marco Eneidi-Spirit-jessica Loos.

Folk/world/country

Mauro Correa *Peña del Sur*, 8pm, \$6.

Dub FX Pier 23, 10pm.

Josh Jones Quartet *850 Cigar Bar*, 10pm. La Orquesta El Vucko Boathouse, 1 Harding; 681-2727, 6pm, \$10.

Sensa Samba *Justice League*, 9pm, \$15.

Vivendo de Pão *Elbo Room*, 10pm, \$7.

Bay Area

Barry and Alice Olivier *Freight and Salvage*, 8pm, \$16.50-17.50. Benefit for the Freight Building Fund.

Piedmont Bluegrass and Jam *Cato's Ale House*, 6pm.

Shanti Shanti *Seventh Body Awareness Center*, 2820 Seventh St, Berk; (510) 665-4300, 7pm, \$12-15.

Dance clubs

'Atomic Discombobulator Kelly's Mission Rock, 817 China Basin; 820-9696, 9pm-4am, \$5. With Mint Royale, Pascal Dollé, and residents.

Backflip 10pm-2am, \$5. House music with Pete Stull.

Bas 9:30pm-2am. House, salsa and club music with David Murray, Tony O, and Jojo.

Baysiks *The Top*, 7-10pm. With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some.

Bobbi Meyers Light, 839 Geary; 474-3216, 10pm-2am. With Arkay, Phil Salter, and Iggy.

Bohemia 1624 California, 474-6968, 10pm-2am. House music with rotating residents.

Bottom Heavy *The Top*, 10pm-2am. U.K. garage and drum'n'bass with various residents.

Circuit Decibel, 699 Market; 547-1407, 10pm-4am. House music with Kevin Yost.

De SambaFrique *Club Six*, 10pm, \$10. Tribal house with Unity, Stake, Dharma, and Jeff Z and MC Nico and a performance by XRoads.

Eargasmic *Oxygen Bar*, 9pm-2am. With Rick Lara.

Eklektic Cat Club, 10pm-3am. Drum'n'bass with rotating residents.

Electrolush *Blind Tiger*, 10pm-2am, \$5. House with rotating residents.

Escapade Ruby Skye, 7pm-3am, \$25. With resident BB Hayes and guests.

Excess Club 238, 238 Columbus; 434-1308, 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.

Feel It 111 Minna St, 9pm. With Matt Valenz and Anton.

FutureRoots *Movida Lounge*, 9pm. With Kevin and Huckster.

Groove Kitty Glas Kat, 9:30pm-2am. House music, trip-hop and rare grooves with residents.

Hektik Cat Club, 10pm-3am. Breaks with rotating residents and guest Lexxus.

High School *Cafe du Nord*, 10pm, \$7. Rock'n'roll DJs.

Hit Parade *Nickie's BBQ*, 9pm-2am. Kevin and George spin disco, funk and soul.

It's On An Sibin, 1176 Sutter; 929-1992, 9pm-2am, \$5. Deep house with residents.

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Release Ten *15 Folsom*, 10pm-6am, \$20.

Continued on page 75

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SUN 3/25 AMERICANA MUSIC 2pm
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BRASSWORKS

Saturday 24

From page 72

Remedy Big Heart City. 9pm-4am. House, soul and R&B with residents.

San Francisco Butter 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.

Sexy Provocative Schaefer's, 240 Front; 289-2030, ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.

Sister 26 Mix. 9pm-2am, \$5.

Stereophonic 330 Ritch. 9pm, \$7-10. With Vinnie Esparza, Dahlia, Satellite, and Simon James.

Sub Zero Sub-Drift. 10pm-4:30am. House and UK garage with resident Sean Ferguson and guest Sine.

Subterra Ten 15 Folsom. 10pm-6am. With resident Tom Thump.

Supastar Sacrifice. 10pm-2am, \$5. With local DJs.

Universe Club Townsend. 10pm-4am, \$14. House music with David Harness and Bud Chism.

Bay Area

Collective Soul La Peña Cultural Center. 8pm, \$7. With Company of Prophets, O-maya, Box of Chocolates, DJ Sake, DJ Reborn, and others.

Rimshot Beach Inn Bar, 120 11th St.; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.

Classical

New Century Chamber Orchestra Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$25-30.

San Francisco Concert Chorale Trinity Episcopal Church, 1668 Bush; (650) 589-3276. 8pm, \$10-20. The chorale gives a concert titled "Mid-Winter Songs."

Sunday 25

Rock/blues/hip-hop

Artimus Pyle, Chia Vajina, Synaptic Flux, Wuzor Kimo's. 6pm.

Bern, Morning Afters, Famous Last Words Kimo's. 1:30pm. With open mic.

Randy Beckett's Rebel Train, Mother Truckers, Jenny Kerr Bottom of the Hill. 5:30pm, \$7. With all-you-can-eat BBQ at 4pm.

Blues jam Blue Lamp. 9:30pm. With Pimp Daddy Jesus.

Blues jam Skip's Tavern. 4pm. With Regi Harvey.

Blues Pop Saloon. 4pm.

Dream Beach, OM Attack Hotel Utah. 8:30pm. CD-release party for Dream Beach.

Melissa Ferrick, Dana Jensen Lust Day Saloon. 9pm, \$12.

First Circus Ireland's 32. 9pm.

Fleerbox Paradise Lounge. 4pm.

Holly Golightly Make-Out Room. 8:30pm, \$6.

Hellmen Paradise Lounge. 8:30pm. With guests.

Lowdown, Total Shutdown, 10DDO A.D., Deerhoof Rockin' Jawn, 1821 Haight; (415) 831-8842. 7pm. See 8 Days a Week, page 58.

Reel Big Fish, Sum 41 Fillmore. 8pm, \$16.50.

Society Dogs, Wie Graffiti, Eddie Haskeffs, Blood Sugar, Mojo Apostles, Breast, Service, Briefs Coverel Wagon Saloon. 5pm, \$6. With free pizza.

Tetto Attic, 3336 24th St; 643-3376. 9pm.

Texas Twister Blues Band Boom Boom Room. 9:15pm, \$3.

Bay Area

Wendy Dewitt, Beverly Stovall, Sue Palmer, Big Joe Duskin Freight and Salvage. 8pm, \$16.50-17.50.

Mystic Rage, Darque Carnival Kick's II, 581 Fifth St, Onkli; (510) 839-3006. 9pm.

Jazz/new music

Rich Armstrong Quartet Starlight Room.

8pm.

Opie Bellas Tip of the Mark. 8:30pm, \$8.

Larry Douglas Jazz Band Les Joulins. 8pm.

Walter Earl Enrico's. 7pm.

Global Vision Kelly's Mission Rock, 817 China Basin; 626-5355. 10am.

Mike Greensill and friends Moose's. 7:30pm.

Alan Hightman Simple Pleasures Cafe. 8pm.

Kevin Keller Trio, JHNO California Academy

of Sciences, Morrison Planetarium, Golden Gate Park; (510) 835-3165. 8pm, \$10-12. **Shan Kenner Trio** Vesuvio Cafe, 255 Columbus; 362-3370. 4pm.

Love Motel Rasselias. 6pm. **Larry O'Leno** Piano Bar, 1092 Post; 771-2022. 4:30pm.

Pelo Mar Brazilian Jazz Duet Baobab. 7pm. **Players Club** Pier 23. 5pm.

Mitch Schrift and Alexander Smith Curta. 9pm.

Paula West Plush Room. 5pm, \$20.

Bay Area

David Benoit Yoshi's. 2nd fl 8pm, \$5-26. **Jazz jam session** Binesville. 8pm.

Mark Little Plymouth United Church of Christ, 424 Monte Vista, Oakland; (510) 654-5300. 11pm.

Lost Trio Cato's Ale House. 6pm.

Najee Kimball's East. 8 and 10pm, \$30.

Folk/world/country

Azabache El Rio. 4pm, \$7. With salsa dance class at 3:15pm.

Tony McMahon Johnny Foley's. 9pm.

Seisín Plough and Shars. 7pm. With John Sherry and Kyle Thayer.

Bay Area

Brassworks Ashkenaz. 3pm, \$8.

Open mic Stork Club. 9pm.

'Starry Session' Starry Plough. 8pm. With Shay Black.

Dance clubs

Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 7:30-11:30pm, \$8. Dance music.

Bionic The Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.

Brainwash 5-8pm. DJ Turtle spins drum'n'bass.

Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.

Club Havana Jelly's. 4pm, \$7. With Charanson and Luis Medina.

Compression An Sibiu, 1176 Sutter; 929-1992. 8pm-2am, \$3. Drum'n'bass with Slim, Tofu, and Havoc.

Den Galaxy, 1840 Haight; 387-2996. 9pm-2am. With Dano, JZ, and fredness.

Dot Restaurant 1611 Post; 922-7788. 8pm-3am, \$5. Trance and house with Reckless Ryan, Jayen V, Drew, and Kins.

Dub Mission Elbo Room. 9pm-2am, \$4. Dub and roots reggae with Ludichris and Vinnie and guest Jasper.

Entropy Charlie's Club, 309 Corthaud; 206-9367. 9pm-2am. Electro, industrial, and synth pop with Feist and Hasenphucker.

Fabric Justice League. 9pm, \$10. Spoken word, music, and fashion.

Fame Galaxy, 1840 Haight; 387-2996. 2-10pm. 2-step party with Foxxee, Patrick Wilson, Filthy Rich, and Rasoul.

Metronome Ballroom 8-11pm, \$6-14. Salsa dancing. Dance lesson at 6:30pm.

Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.

Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixiz, Kevy Kev, and Will.

Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.

Sedation Oxygen Bar. 9pm. With residents.

Spindrift Hush Hush Lounge. 9pm-1am, \$3. Ambient music with Mermaid and Joshua Maramont.

Spundae 1015 Folsom. 9pm-6am, \$5. With rotating DJs.

Sunday School Sno-Drift. 9pm-2am, \$10. House and downtempo with Steve Husted and Keebo.

Sushi 26 Mix. 5-11pm, \$5. With DJ Gray and rotating residents and guests D'Funk and Sharon Buck.

T-Dance Enlup. 6am. House music with rotating residents.

Wiggle Tongue and Groove. 9pm, \$5.

Bay Area

Dollar Bill Sundays Brew's, 341 13th St, Oakland; (510) 465-2739. 9pm.

Domingo de Rumba La Peña Cultural Center. 3:30pm.

Continued on page 76

Classical

California Baroque Ensemble St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213.

Continued on page 76



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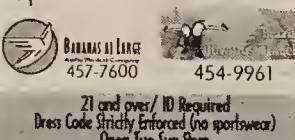
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The Royal Deuces

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Fri 3/23

8 PM

Benefit for the Leukemia

**& Lymphoma Society w/
Blue Sky**

DJ Sadau

Sat 3/24

9 PM

Dean Del Ray

Billy James

Sun 3/25

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3/31

IRA MARLOW, JENIFER MCKITTRICK, IAN BRENNAN

4/1

THE FINGERS, NOELLE HAMPTON

4/2

APRIL FOOL'S PARTY W/ DJ NANCY

4/3

NAUGHTY (KUSF), JEFFRODEZIAK (BIG BOOTY BASEMENT)

4/2

OPEN MIKE W/ DAYLA SOUL

4/3

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4/24

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music
calendar

rock, jazz, folk/world,
dance clubs & classical

Sunday 25

From page 75

3:30pm. Soprano Ruth Onstad joins the ensemble in a recital.

Capriccio Stravagante Grace Cathedral Chapel, 1100 California; (415) 584-5946. 8pm, \$19-22. See Sat/24.

Cypress String Quartet Yerba Buena Center for the Arts Forum, 701 Mission; 978-2787. 3pm, \$12-18. The quartet performs three compositions, one each by Mendelssohn, Beethoven, and Anna Weesner.

Foxglove Ensemble Old First Church, 4pm, \$7-9. The quintet premieres member and horn player Robert Ward's Small Serenade.

Janet Marie McLain Community Music Center, 544 Capp; 647-6015. 4pm. The pianist gives a recital of works by Prokofiev, Rachmaninoff, and Scriabin.

Peabody Trio Fort Mason Center, Cowell Theater, Marina at Laguna; 392-4400. 11am, \$30. The trio performs the third concert in its "The Art of the Trio: A Historical Perspective" series.

Pocket Opera California Palace of the Legion of Honor, Florence Gould Theatre, Lincoln Park; 575-1102. 2pm, \$13-27. The opera presents Tchaikovsky's Eugene Onegin.

San Francisco Chamber Singers First Universalist Church, 1187 Franklin; 771-3352. 2pm, \$15-22. Paul Chihara's Songs of Love and Loss is given a world premiere by the ensemble.

San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. See Thurs/22.

San Francisco Symphony musicians Davies Symphony Hall, 401 Van Ness; 864-6000. 2pm, \$27. The musicians perform works by Katherine Hoover, Mozart, and Shostakovich.

Monday 26

Rock/blues/hip-hop

Bachelors Saloon, 9:30pm.

Ian Brennan Show Brainwash, 8pm.

Magic Carpethians, Six Organs of Admittance, Cerberus Shoal, Dave Fischhoff Bottom of the Hill, 9pm, \$7.

'Monday Night Hoot' Cafe du Nord, 9:30pm, \$5. With Eric Shea and Molly Tuttle.

Mundy, Hollowman Covered Wagon Saloon, 9pm.

Open mic Hotel Utah, 7:30pm. With Dayla Soul.

Open mic Skip's Tavern, 7pm. With Regi Harvey.

Peoples Bizarre, Zahra Make-Out Room, 8:30pm, \$6.

Sidewinder Boom Boom Room, 9:15pm, \$3. That One Guy and His Magic Pipe Elbo Room, 9pm, \$4.

DOIIOO, Subarachnoid Space Great American Music Hall, 9pm, \$10.

Drizzelotto Brainwash, 8pm.

Andrew Freeman Band Blue Lamp, 9:30pm. KGB, Plus Ones, Solomie Bottom of the Hill, 9pm, \$6. See 8 Days a Week, page 58.

Low Rise Paradise Lounge, 9pm, \$6. With open mic with Babs and Benjamin the Dog in the upstairs lounge.

Oscar Myers' Bluesbeat Boom Boom Room, 9:15pm, \$1.

'New Roots to Hip-Hop' Last Day Saloon, 9pm, \$5. With Felonious.

Open mic El Rio, 7:30pm. Powell Street Blues Band Saloon, 9:30pm.

Tuesday 27

Rock/blues/hip-hop

Channel 13, Homecoming Hotel Utah, 8:30pm. Croatan, Burning Cindy's, Ph'Cocophony Covered Wagon Saloon, 9pm.

'Divabands' Red Devil Lounge, 8:15pm, \$5. With Small Wonder, Beth Waters, Trespassers William.

Drizzelotto Brainwash, 8pm.

Andrew Freeman Band Blue Lamp, 9:30pm. KGB, Plus Ones, Solomie Bottom of the Hill, 9pm, \$6. See 8 Days a Week, page 58.

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Open mic El Rio, 7:30pm. Powell Street Blues Band Saloon, 9:30pm.

Bay Area

'Blue Monday Jam' Blake's, 9:30pm, \$3. With the Steve Gannon Band.

Country Pete McGill and friends AC-C Club, 1950 San Pablo, Oakland; (510) 893-4100. 9pm.

Oscar Myers' Bluesbeat Boom Boom Room, 9:15pm, \$1.

'New Roots to Hip-Hop' Last Day Saloon, 9pm, \$5. With Felonious.

Open mic El Rio, 7:30pm. Powell Street Blues Band Saloon, 9:30pm.

Bay Area

Maria Muldaur Freight and Salvage, 8pm, \$16.50-17.50.

Ten Ton Chicken, Chemistry Set Blake's, 9:30pm, \$3.

Scott Amendola Band Cafe du Nord, 9pm, \$5. Cordials, Mike Pohjola Bruno's, 8pm.

Ezra Gale Trio Annesia, 9pm.

Gerry Grosz Trio Beach Chalet, 6:30pm.

Hot Club of San Francisco Enrico's, 7pm.

Fil Lorenz Big Band Kells, 530 Jackson, 955-1916, 9pm.

Jeff Massanari Trio Jazz at Pearl's, 9pm.

Kevin Rayhill One Market Restaurant, 7pm.

Fred Ross Project Starlight Room, 8pm.

Saya Trio Butterfly, 10pm.

Lavy Smith and Her Red Hot Skillet Lickers Top of the Mark, 8:30pm, \$8.

Bishop Norman Williams Quintet Les Joulins, 8pm. With BJ Papa.

Jazz/new music

Contemporary Jazz Orchestra Jazz at Pearl's, 9pm.

Ruth Davies and Kevin Gibbs Moose's, 8pm.

Dick Fregulia One Market Restaurant, 7pm.

Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840, 6pm.

Barbara Hunter Quintet Les Joulins, 8pm.

Frankie Kelly and Jay'e and friends Center for African American Art and Culture, 762 Fulton, 563-3519, 7pm, donation.

Steve Lucky and the Rhumba Bums Starlight Room, 8:30pm.

Monk's Music Simple Pleasures Cafe, 8pm.

Larry O'Leno Enrico's, 7pm.

Bay Area

Jazz improv jam session Black Dot Cafe, 2330 International, Oakland; (510) 533-6629, 9pm, \$3.

Dmitri Matheny Yoshi's, 8pm, \$12-20. Through Wed/28. See 8 Days a Week, page 58.

Folk/world/country

Acoustic open mic Blue Lamp, 9:30pm.

Jumping Buddha Ensemble San Francisco Library, Sunset branch, 1305 Eighth Ave; 753-7130, 7pm.

Lavy Smith and Her Red Hot Skillet Lickers Top of the Mark, 8:30pm, \$8.

Bishop Norman Williams Quintet Les Joulins, 8pm. With BJ Papa.

Bay Area

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Bay Area

Maria Muldaur Freight and Salvage, 8pm, \$16.50-17.50.

Ten Ton Chicken, Chemistry Set Blake's, 9:30pm, \$3.

Swing Session Broadway Studios. 9pm. With DJ Spencer.

Bay Area

Mad and Eddie Duran Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm. **Dmitri Matheny Yoshi's**, 8pm, \$12-20. Through Wed/28. See 8 Days a Week, page 58. **Nik Phelps and the Sprocket Ensemble** 21 Grand, Oak; (510) 444-7263. 7:30 and 9:30pm, \$7-10. CD-release party.

Folk/world/country

Seisun Plough and Stars. With Jack Gilder, Junji Shirota, and Kevin Bernhagen. **Vivendo de Pão** Elbo Room. 9pm, \$6.

Bay Area

Bayou Pon Pon Ashkenaz. 9pm, \$8. Open mic Starry Plough. 7:30pm.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.

Assemblage 23 Justice League. 9pm, \$13. **Birth, School, Acid House, Death Galaxy**, 1840 Haight; 387-2996. 9pm-2am, \$5. With residents Simon DK and Mad Marj and guest Travis.

Birth of a Mega Party 330 Ritch. 10pm-2am, \$5-8. Benefit for Lurker magazine with various DJs.

Cocktail hour Club Deluxe. 6-9pm. Lounge music with Powerlounger and Brian Cox.

Development AsuSF. 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.

Down There 26 Mix. 9pm-2am. Hip-hop and downtempo with residents Monkey and Stel and guest Joshua Lee.

Familia Royale, 1326 Grant; 332-5800, ext 211. 9:30pm-2am. Hip-hop, jazz breaks, funk, Latin, and dancehall.

F#Q Tuesdays Backflip. 10pm-2am. '80s music, soul, breakbeat and hip-hop.

Impulse Au Sibiu, 1176 Sutter; 929-1992. 9pm-2am. Techno with Forest Green and J-Bot.

Karamba Glas Kat. 9:30pm-2am.

Node Pow! A Cocktail Lounge. 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.

Phuturo The Top. 7-10pm. Jungle music with Eva, Femmes Fatales, and White Rabbit. 10pm. Phunkateck crew.

Scope Light, 839 Geary; 430-2161, ext 2080. 6pm-2am, \$3. Trance and breaks with KJ and Anon.

Soul Samba Dalva, 3121 16th St; 252-7740.

10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.

Wax Sacrifice. 10pm-2am, \$5. Soul music with DJs Wisdom, Pause and Sake One.

Bay Area

Mad Hatter Bench and Bar, 120 11th St; (510) 496-6000, ext. 120. 9pm-2am, \$3-5. Underground dance music.

Ruby Room 10pm-2am. Punk rock with Kenny Kaos.

Classical

Seth Monfort Presidio Chapel, Presidio, 130 Fisher Loop; 362-6080. 8pm, \$10. The pianist performs historical music from North and South America.

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 21

Around town

'Bouquets to Art' California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 750-3504. 9:30am-8:45pm, \$5-8. Through Fri/23. The San Francisco Fine Arts Museum Auxiliary hosts this annual display of floral

arrangements, now in its 17th year. Lectures, luncheons, and teas will be held separately during the event; call for more information.

Byron Kim San Francisco Art Institute, 800 Chestnut; 771-7020. 7:30pm, free. The painter lectures on his work.

San Francisco flower and garden show Cow Palace, 2600 Geneva; 1-800-829-9751. 9am, \$11-18, free for 11 and under. Through Sat/24. This annual event, started in 1985, features gardens and horticultural exhibits, 50 tanks of koi fish, hundreds of commercial exhibitors, and more.

'Ushering Graphic Design into the 20th Century' CCAC, 1111 Eighth St; 626-6008. 7pm, \$8-12. Design historian Steve Reoutt delivers three lectures on key figures in graphic design; this, the second, is on Herbert Bayer.

Authors

Susie Bright Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free. The editor talks about *The Best American Erotica 2001*.

thursday 22

Around town

'Bouquets to Art' California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 750-3504. 9:30am-5pm, \$5-8. Through Fri/23. See Wed/21.

LGBT family awareness week Jewish Community Center, 3200 California; 563-1041. 7pm, \$10-12. A series of events celebrating lesbian, gay, bisexual, and transgender communities kicks off with "Putting a Face on Lesbian and Gay Families," a wide-ranging discussion on Jewish values and LGBT parenting.

Maeve Leakey Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The paleontologist and anthropologist lectures on "The Search and Discovery of Our Earliest Ancestors."

'Pop Go the Classics? The Ancient World in Popular Culture' The Ancient World in Popular Culture, SFSU, Humanities Auditorium.

min, 1600 Holloway; 338-7444. 7pm, free. The lecture series looks at the relation of ancient Mediterranean culture to current popular culture. This week's speaker is Dr. Emily Albu.

San Francisco flower and garden show Cow Palace, 2600 Geneva; 1-800-829-9751. 9am, \$11-18, free for 11 and under. Through Sat/24. See Wed/21.

Bay Area

Paul Baker-Hernández La Peña Cafe, 3105 Shattuck, Berk; (510) 653-2439. 7:30pm, donation. The guitarist, activist, and author gives a benefit concert for the Nicaragua Network.

'Evening at the Oscars with Harry Chotiner' College Preparatory School, Buttner Auditorium, 6100 Broadway, Oakl; (510) 597-0224. 7:30pm, \$3-15. The humorist dissects this year's Academy Award nominees.

'Trekking in Bhutan' REI Berkeley, 1338 San Pablo, Berk; (510) 527-4140. 7pm, free. Ruth Anne Kocour and Elizabeth Rassiga give a slide presentation on the Asian country.

Authors

Ross King Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free. (Also at Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free.) The author discusses *Brunelleschi's Dome and Ex-Libris*.

China Miéville Booksniff, 1644 Haight; 863-8688. 7pm, free. The science fiction writer discusses *Perdido Street Station*.

Nuala O'Faolain Johnny Foley's, 243 O'Farrell; 826-0115. 7:30pm, \$5. The author reads from *My Dream of You*.

Susan Schwartzberg and Rebecca Solnit Mechanics' Institute, 57 Post; 393-0100. 6pm, \$5. The photographer and author discuss *Hollow City: The Siege of San Francisco and the Crisis for American Urbanism*.

Bay Area

Annette Madden Marcus Books, 3900 MLK Jr.

Continued on page 78

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3/21 WED **Kofy Brown**
FUNK - SOUL - FUSION



3/26 MON **Hydeus Kiatta**
SMOOTH SOUL



3/28 WED **Sonata Pi**
POP-SOUL-FUSION



4/2 MON **Faye Carol**
CLASSIC JAZZ



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— JACKSON POLLOCK

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events calendar

Events

From page 77

Way, Oak; (510) 652-2344. 6:30pm, free. The author discusses *In Her Footsteps: 101 Remarkable Black Women*.

friday 23

Around town

'Bouquets to Art' California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 750-3504. 9:30am-5pm, \$5-\$8. See Wed/21. 'Decadence' Club Six, 60 Sixth St; 863-1221. 10pm, call for price. This multimedia party features art by Yuri Psinakis, photography by Karl Clinger and Mia Mourouzis, and DJ music by Seven, Farmboy, Glitter, and other performers.

Free tax assistance for seniors Telegraph Neighborhood Center, 660 Lombard; 421-6443, ext 10. 9am-1pm, free, reservations required. This biweekly seminar gives seniors a chance to obtain free help on their annual taxes.

San Francisco flower and garden show Cow Palace, 2600 Geneva; (800) 829-9751. 9am, \$11-\$18, free for 11 and under. Through Sat/24. See Wed/21.

Benefits

Paul Baker-Hernández St. John of God Church Hall, 1290 Fifth Ave; 242-1144. 7:30pm, donation. See Thurs/22.

Trinh T. Minh-ha's *The Fourth Dimension* premiere San Francisco Art Institute, 800 Chestnut; 771-7021. 8pm, \$10-\$15. Through Sat/24. The avant-garde documentary filmmaker presents his latest work, shot in digital video, during a benefit for the San Francisco Cinematheque, which supports non-commercial film and video. See Critic's Choice in film listings.

Waking Dream theatrical art exhibit and furniture sale Waking Dream, 2815 18th St; 642-5757. 8pm, free. Through Thurs/29. The art, music, and performance group holds a sale of antique furniture, theatrical costumes, props, and art to raise funds for its various projects. The opening night also features entertainment and refreshments.

Bay Area

Lichi Fuentes and Rafael Manríquez La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$12. The duo performs original and traditional songs in a concert benefiting Berkeley High School's Communication on Art and Science Project.

Authors

Jean Shinoda Bolen Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free. The author discusses *Goddesses in Older Women*.

Dorothy Leeds Lovejoy's Tearoom, 1351 Church; 648-5895. 7pm, free. The author talks about *The Seven Powers of Questions*.

Jacqueline Lindenfeld Alliance Française de San Francisco, 1345 Bush; 775-7755. 7pm, \$7. The anthropologist discusses *The French in the United States*.

Bay Area

Lily Chung Barnes and Noble, 280 Metro Mall, 119 Colma, Colma; (650) 756-1228. 7:30pm, free. The author signs copies of *Calendars for Feng Shui and Divination*.

Rebecca Walker Marcus Books, 3900 MLK Jr., Oak; (510) 652-2344. 7pm, free. The author discusses the memoir *Black, White, and Jewish: Autobiography of a Shifting Self*.

Pamela Ayo Yetunde Marcus Books, 1712 Fillmore; 346-4222. 6:30pm, free. The investment consultant discusses *The Inheritance: A Stock-Picking Story*.

saturday 24

Around town

Bay Area anarchist book fair San Francisco County Fair Building, Ninth Ave at Lincoln, Golden Gate Park; 431-8355. 10am, free. See 8 Days a Week, page 58.

San Francisco flower and garden show Cow Palace, 2600 Geneva; (800) 829-9751. 9am, \$11-\$18, free for 11 and under. See Wed/21.

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Program A - 3/21(8 p.m.), 3/24 (8 p.m.), 3/29 (8 p.m.), 4/1(2 p.m.)
Cascade (SF Premiere), *Profiles*, *Big Bertha*, *Syzygy*

Program B - 3/22 (8 p.m.), 3/25 (2 p.m.), 3/30 (8 p.m.)
Arabesque (SF Premiere), *Funny Papers*, *Musical Offering*

Program C - 3/23 (8 p.m.), 3/28 (8 p.m.), 3/31 (8 p.m.)
Dandelion Wine (West Coast Premiere), *Fiends Angelical* (West Coast Premiere), *Company B*

Yerba Buena Center for the Arts Theater \$45/\$38



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SAN FRANCISCO PERFORMANCES

Bay Area

National nutrition month at Berkeley Farmers' Market *Berkeley Farmers' Market, Center at MLK Jr., Berk; (510) 548-3333. 10am-3pm, free.* Cooking demonstrations and an abundance of nutritious samples highlight this week's market.

Earthquake preparedness class *Office of Emergency Services, 997 Cedar, Berk; (510) 644-8736. 9am, free.* These periodical workshops offer valuable information on weathering and surviving a potential earthquake. Today's class focuses on "Disaster First Aid."

LGBT family awareness week *Berkeley YMCA, 2001 Allston, Berk; (510) 848-9622. 7pm, donation.* See Thurs/22. Tonight's party for LGBT families includes pizza, swimming, entertainment, face painting, soccer, and more.

Benefits

Benefit DJ dance party *Make-Out Room, 3225 22nd St; 826-4778. 9pm, \$10.* DJ Soulalam joins live drummers and dancers in a benefit for Mabiba Baegne's Lokolé Company.

'Celebrate Women Prisoners Who Fight Back!' *San Francisco Women's Building, 3543 18th St; 255-7036, ext 4. 7:30pm, \$10-20.* See 8 Days a Week, page 58.

'It's a Family Affair: A Salute to the Stars of JFCS' *Westin St. Francis Hotel, 335 Powell; 449-1294. 6:30pm, call for price.* Jewish Family Children Services holds its annual spring gala. Jeff Ballenger, Sheila and Richard Essey, Grigory Novick, and Paul Resnick are honored for their contributions to the organization.

'Pussy Lips 2001' *Edinburgh Castle, 950 Geary; (415) 782-9427. 8pm, free.* Several authors and poets, including Kim Addonizio, Cara Bruce, Susan Coss, and Alison T. Gray, give a benefit reading for the Breast Cancer Fund.

Trinh T. Minh-ha's The Fourth Dimension *San Francisco Art Institute, 800 Chestnut; 771-7021. 8pm, \$10-15.* See Fri/23.

Waking Dream theatrical art exhibit and furniture sale *Waking Dream, 2815 18th St; 642-5757. Noon, free.* Through Thurs/29. See Fri/23.

World dance party for Gujarat earthquake relief *El Rio, 3158 Mission; 863-4900. 9pm, \$10.* DJ Jose Ruiz spins at this party benefiting Child Family Health International, which is carrying out health care projects in the Indian region.

Bay Area

Ashkenaz Dance-a-Thon *Ashkenaz, 1317 San Pablo, Berk; (510) 525-5054. 2pm, \$20.* See 8 Days a Week, page 58.

'Sing Out: An Evening of Women's Music' *Rose Street House of Music, 1839 Rose, Berk; (415) 777-5455.* The benefit concert for the LGBT Historical Society features Bonnianne Boroson, Helen Chaya, Kim and Krista, Littlebird, Kristi Martel, and Irini Rivkin.

sunday 25

Around town

Bay Area anarchist conference *Mission Cultural Center, 2868 Mission; (510) 239-2239, ext 2662. 10am, \$5-10.* Two panels, "anarchist social theory" and "anarchist collective projects," anchor this political meeting.

'Up the Oscars' *Roxie Cinema, 3117 16th St; 863-1087. 5pm, \$12.* See 8 Days a Week, page 58.

Bay Area

Oscar night at the Parkway *Parkway Speakeasy Theater, 1834 Park, Oakl; (510) 814-2400. 4:30pm, \$10.* Watch the Academy Awards at this famous movie house while enjoying trivia games with Monica the Tiki Goddess.

Benefits

Academy of Friends' Oscar night gala *Fort Mason Center, Marina at Laguna; 995-9890. 5pm, \$200.* The Academy of Friends' Oscar celebration raises funds for local HIV and AIDS organizations.

Arin Simonian, Making Waves, Helen Chaya, Shelley Doty and the Weird Sisters of Rosin Cove Voodoo Lounge, 2937 Mission; 285-

3369. 8pm, \$6-10. The musicians give a benefit concert for Rose Street House of Music and KPFA Radio.

Waking Dream theatrical art exhibit and furniture sale *Waking Dream, 2815 18th St; 642-5757. Noon, free.* Through Thurs/29. See Fri/23.

Bay Area

Osars in Oakland *Autumn Moon Cafe, 3909 Grand, Oakl; (415) 552-8760, ext 324. 5pm, \$35-50.* Watch the Academy Awards at this fundraiser for the Film Arts Foundation.

Other highlights of the evening include a performance by the Bukani Mawethu Choir and a South African food buffet.

Rockers united for Xiana Blake's *2367 Telegraph, Berk; (510) 848-0886. 8pm, call for price.* The Sick, Simplistic, Mastema, and Drain 26 perform a benefit concert for the Xiana Fairchild Volunteer Center.

Authors

Rita Mae Brown *Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 5:30pm, free.* The writer reads from *Claws and Effect*.

Susan Fornoff and Cori Kenicer *Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free.* The authors discuss *Northern California Golf Getaways: Sensational Weekend Escapes on and off the Links*.

monday 26

Around town

LGBT family awareness week *1748 Market, Room 204; 681-1960. 5:30pm, free.* See Thurs/22. The local All Our Families Coalition hosts a planning meeting.

Benefits

Waking Dream theatrical art exhibit and furniture sale *Waking Dream, 2815 18th St; 642-5757. Noon, free.* Through Thurs/29. See Fri/23.

Authors

Aliza Sherman *Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free.* The Web pioneer discusses *Cybergirl at Work*.

tuesday 27

Around town

LGBT family awareness week *Various locations, call for information; 681-1960.* See Thurs/22.

National nutrition month at Berkeley Farmers' Market *Berkeley Farmers' Market, Center at MLK, Jr., Berk; (510) 548-3333. 1pm, free.* See Sat/24.

Benefits

Waking Dream theatrical art exhibit and furniture sale *Waking Dream, 2815 18th St; 642-5757. Noon, free.* Through Thurs/29. See Fri/23.

Authors

Neal D. Barnard, M.D. *Goldman Institute on Aging, 3600 Geary; 750-4144. 7pm, free.* The author gives a lecture on *Turn off the Fat Genes: The Revolutionary Guide to Taking Charge of the Genes that Control Your Weight*.

Lawrence Krausser *City Lights, 261 Columbus; 362-8193. 7pm, free.* The author reads from and signs copies of *Leimon*.

Jane Smiley *Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free.* The author discusses *Horse Heaven*.

attractions/kid stuff

Asian Art Museum *Golden Gate Park; 379-8800. Wed-Sun, 9:30am-5pm. \$4-7.* The museum is one of the largest of its kind solely devoted to Asian art and culture. A story-telling session for children takes place every Sunday at 1pm. Sat: Gaila Watson lectures on the museum's Chinese ceramics collection, 12:30pm. Sun: Chang Yi Hsiang performs a Taoist blessing ritual, 2pm.

California Academy of Sciences Golden Gate Park; 750-7145. Wed-Tues, 10am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, Morrison Planetarium, and Natural History Museum. Current exhibits include "Venoms: Striking Beauties" and "At Home in Vanuatu: Tradition in the West Pacific."

Exploratorium *3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2.50-9 (free first Wed).* The museum features hands-on exhibits related to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television." Sat-Sun: Sound-effects artist Leslie Bloom gives a live demonstration, 2pm. Tues: A robot sumo wrestling competition is held, 11am.

Fertility status *Ripley's Believe It or Not! Museum, Fisherman's Wharf, 176 Jefferson; 771-1246. Wed-Thurs, Sun-Tues, 10am-10pm, Fri-Sun, 10am-midnight. Free.* Through April 1. Check out these statues from the Ivory Coast in front of the museum.

'Mother Goose Inc.' *Fort Mason Center, Building C, Room 300, Marina at Laguna; 346-5550. Sat, 1pm; Sun, 1 and 3pm. \$5-8.* Through April 1. The Young Performers Theatre offers this modern adaptation of the old fairy tale, with

Mother Goose as a booking agent.

Randall Museum *199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7.* The museum has exhibits and activities for kids, including "Trash Bash," with illustrations and graphics that teach how to conserve natural resources. Sat: "Saturdays Are Special" continues with "Wooden Train," 1-4pm.

San Francisco Maritime Park *Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5.* In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. The "Women Who Changed Maritime History" exhibit is shown through the end of the month. Sat: A walking tour, "Heroines, Homemakers, and Hard workers," is held, 1pm.

San Francisco Zoo *Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11.* Check out the zoo's newest attraction, a meerkat and prairie dog exhibit.

Saturday Art Programs at the Legion *California Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 1-3pm. \$5-8 (under 12 free).* Enjoy the "Toulouse-Lautrec and the Spirit of Montmartre Family Day" special celebration.

John Santos and friends *Horace Mann Middle School Auditorium, 3351 23rd St; 202-*

9700. Sun, 1pm. Free. The musician and producer explores the history of Afro-Latin music with a high-spirited performance.

Strybing Arboretum and Botanical Gardens *Golden Gate Park, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free.* The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world.

Zeum *221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7.* The model arts and technology center features activities for kids and teenagers 8 to 18. Exhibits include "Millennium Monument" and "Shutterbugz." Sat-Sun: "Momo — A Radio Play" is performed by local teens, Sat, 3 and 7pm; Sun, 3pm.

Bay Area

Bay Area Discovery Museum *557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Tues-Thurs, 9am-4pm; Fri-Sun 10am-5pm. \$6-7.* The museum hosts learning labs, exhibits, and activities for children. Sat: The Vector Theater Company performs "Shoes," 11am and 1pm, \$12 (includes museum admission).

Elaine Bernstein Julia Morgan Center for the Arts, 1640 College, Berk; (510) 845-8542.

Continued on page 80

Thurs April 5 & Fri April 6 8pm

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Kidstuff

From page 79

Sun, 2pm. \$5-10. The singer performs world music.

Chabot Space and Science Center 10000 Skyline, Oakl.; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5-8. The state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. The "Robotics" series features "Soccer Robots" on Saturday and "MazeBots" on Sunday.

Children's Fairyland USA 699 Bellevue, Oakl.; (510) 452-2259. Fri-Sun, 10am-4pm. \$5. The 3-D storybook theme park features rides and entertainment for kids. Sat-Sun: Jean-Paul Valjean brings his Short Attention Span Circus to the park, 1-1:30pm and 2-2:30pm.

Lazer Vaudeville Calvin Simmons Theatre, 10th St., Oakl.; (510) 465-9312. Thurs, 11am and 1pm. \$8-10. A high-tech presentation from Dance for Power, the show combines old-school vaudeville routines with lasers and magic; Alfonzo, a seven-foot tall, fire-breathing dragon, is the host.

Bonnie Lockhart La Peña Cultural Center, 3105 Shattuck, Berk.; (510) 849-2568. Sat, 10:30am. \$3-4. The musician leads songs and musical games with Chabot School's second- and third-grade chorus.

Passover family day Judah L. Magnes Museum, 2911 Russell, Berk.; (510) 549-6950. Sun, 12:30pm. Free. The museum celebrates the Jewish holiday with special exhibits, refreshments, and a performance of "Madame Matza Ball Celebrates Passover," a puppet show by Jennifer Levine.

every week

Chinese music lessons Chinese Culture Center, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads ongoing lessons in traditional Chinese music for beginners.

Figure drawing session Spec's Twelve Adler Museum Cafe, 12 Sutro; 391-3191. Sun, 1pm. \$12.50. The workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

"Friday Night Skate" Justin Herman Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city.

'Improve Your Public Speaking Skills' Parsons Brinckerhoff, 303 Second St., Suite 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking.

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'Introduction to Buddhist Meditation' Old St. Mary's Church, Poulist Center Bookstore, Room 5, 660 California; 585-9161. Mon, 12:30-1:15pm. Donation. Buddhist nun Kelsang Drappa teaches an ongoing drop-in class on philosophy and meditation.

Lyric 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. The center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic making projects.

Opera workshops Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm; Fri, 6-9pm; Sat, 10am-1pm, 2-5pm. Free, reservations required. Visiting composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

Precita park mural wall Precita Eyes Mural Arts Center, 2981 24th St; 285-2287. Sun, 11am. \$2-8. Tour more than 50 murals in the Mission during a six-block walk.

Quicktricks bridge club Metropolitan Community Church, 150 Eureka; 621-4582. Tues, 7pm. \$5, second time free. The weekly bridge club is open to players of all skill levels; partners are provided.

'SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

'Shakespeare-E-Oke' Argus Lounge, 3187 Mission; 824-1447. Mon, 9:30pm. Free. Join a group reading of the Bard's oeuvre.

'Thursday Showcase' United Nations Plaza, Market at Hyde; 255-1923. Thurs, 7am. Free. The outside bazaar and flea market offers antiques, collectibles, crafts, and import items.

Tsunami water polo Hamilton Pool, Post at Steiner; 875-7075. Sat, 11am. Call for price. Join the gay- and lesbian-friendly water polo team for a day of practice and fun.

list cafe exhibits. For information on how to submit listings to this section, see 8 Days o Week. Reviews are by Lindsey Westbrook and Megan Wilson.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$2-5. "Beyond Boundaries: Contemporary Photography in California." This exhibit features 170 photographs by 64 artists. Among the highlights is John Divola's *2800 Block*, Western Ave., Los Angeles. Larry Sultan explores the tension between real and unreal in his images of the pornography industry. *Tasha's Third Film* centers on a young woman in curlers who sits on a living room couch. Her skin, the fabric of the couch, and even the light in the room are so intensely vivid that they are almost tangible, but there's something distant and inscrutable about her facial expression.

We want her eyes to tell us what to think, but they resist any easy answers, and we are left to navigate our own moral course through Sultan's crude yet enigmatic image. Through Sun/25. (Westbrook)

Asian Art Museum Golden Gate Park (near 10th Ave or Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Taoism and the Arts of China." 150 works of art including scroll paintings, sculpture, calligraphy, textiles, ritual objects, and books from 500 B.C. to A.D. 1800. Through May 13.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "The Visual Art of John Cage: To Sober and Quiet the Mind." More than 50 prints by the composer-artist. Through April 30. "Prints in Bloom." Twenty-five prints by artists celebrating flowers. Through April 30.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Comic Book Superheroes: Muscles, Tights and Good Intentions." Original art by cartoonists featuring popular superheroes along with lesser known ones.

Jewish Museum 121 Steuart; 543-8880. Sun-Wed, 11am-5pm; Thurs, 11am-8pm. Call for prices. \$5, \$3 students and seniors (free first Mon; Thurs 6-8pm), free for 11 and under and members. "Sophie Calle: Public Places — Private Spaces." Installation of photo-

tographs and texts by the French conceptual artist. Through June 28.

Museo Ital Americano Fort Mason Center, Blvd C, Morina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Glass and Design." When Paolo Venini moved from Milan to the Venetian coast and set up his first glassblowing shop in 1921, he brought along his cosmopolitan artistic taste. Thinking outside the lines of traditional Venetian glassmaking, he rejected the cumbersome decorative styles of the last two centuries and set new trends with his simple, contemporary designs. The shop stayed in the family until 1986, continuing to produce innovative glass art by some of the world's best designers. This show includes a representative sample from each era, along with some photographs of the facility and its employees, including a great shot of the entire company at its 1921 inauguration. Through April 29. (Westbrook)

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (first Tues; half-price Thurs, 6-9pm). "Paul Klee: Conductor of Color." More than a dozen paintings provide insight into the artist's use of color. Through Tues/3. "010101: Art in Technological Times." Recent work by 35 contemporary international artists, architects, and designers. Through July 8. Works on "010101" Web site viewable through 2001 at www.sfmoma.org. "Points of Departure." 60 works from SFMOMA's permanent collection. March 23-Sept 16.

Treganza Anthropology Museum San Francisco State University, Science Building, third floor, 1600 Holloway; 338-1642. Mon-Fri, 10am-4pm. "A Glimpse of Cuba." Photographs by Dr. Marilyn Wong and Dr. James Hirabayashi, prints by Liang Dominguez Fong, images by Esteban Segura, photos and video by Tonel, and video documentary by Rigoberto Lopez. Through June 1.

Verba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Try This On!" Five shows exploring social identity: "Pierre et Gilles," "The Skateboard Project," "Paintings from the Greenheads Series," "German Indians," and "Cameron Jamie: Backyard Wrestling and Other Projects." Through May 6.

Bay Area
Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "Sites Along the Nile:

critic's choice: art

'Art for Mutants'

Through April 15, 111 Minna Gallery

KRK Ryden calls his own work "art for mutants," but it's not so much *for* mutants as it is *about* them. In crazy, vivid colors, happy housewives consort with potatoes, Buicks, and cartoon characters in apocalyptic Dr. Seussian landscapes. Giant tiki heads leer at nubile young women, and science teachers dissect enormous worms in front of green, orange, and purple children. Surrealism meets the Renaissance meets Big Daddy Roth meets the two-dimensional line-drawn boys and girls of 1950s book illustrations, full of Rockwellian innocence and exuberance. Ryden thinks of himself as a guerrilla collage artist who uses a paintbrush instead of scissors and paste. He hopes to combat the mind-numbing effects of our mass media by scrambling and recombining the detritus of popular culture — game shows, logos, children's stories, and more — forcing us to think critically about the info-glut and what it all means. True, his paintings usually wind up looking more like eye candy than the stuff of which cultural revolutions are made. You gaze around the room and realize, hey, here's a guy who likes spuds, tikis, hot rods, and retro-lookin' gals.

Cool! There's nothing wrong with painting what you love, and Ryden follows his recombinant artistic logic to all kinds of interesting conclusions. His early experiences with comic books are evident; even though each painting is presented as an isolated episode, he always makes us wonder what might happen in the next panel, if one existed. Will the half-dissected worm in *Science 101* avenge itself on the unwitting classroom? Will floating potatoes multiply and conquer the wholesome-looking populace of *Shitzville*? KRK's imaginary world has its own unique threats to public safety, but don't be alarmed. It's all in good fun. Tues-Fri, 1-7 p.m.; Sat, 4-7 p.m., 111 Minna, S.F. (415) 974-1719. (Lindsey Westbrook)

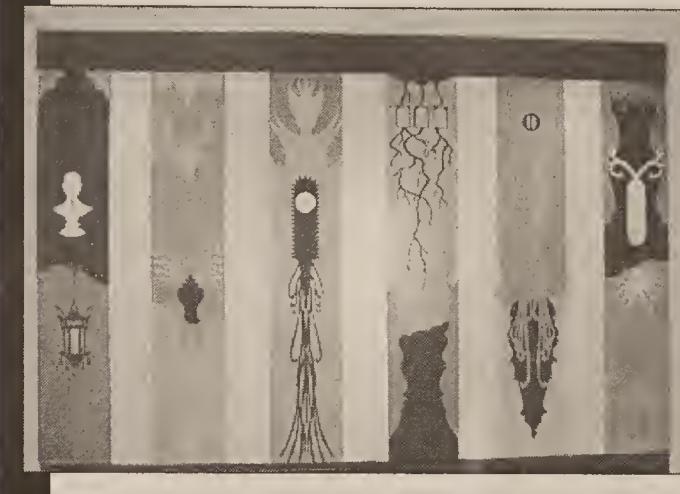


'Báe'

Through Sat/31, Luggage Store Gallery

Bae (pronounced BAH-ay) is the radical of three Ilocano (a dialect of the Philippines) words: *binabae*, *babae*, and *baein* (to make; to create; and to become a woman). Curators Sarah Baltazar and Arel Gonzales, who have added an accent mark to their exhibit title, explain, "Bae is an exploration of identity through people who live in America and express their realities with Filipina attitudes and sensibilities." The show is a rich, multilayered take on cultural identity and femininity in the new millennium. Jenifer K. Wofford's large-scale installation, *vas hermeticum*, is made up of six panels that have been painted and overlaid with colorful, curvaceous paper cutouts set against a black-and-white wall drawing of concentric circles. The silhouetted and symmetrical images suggest shadows, voids, and ghosts looming in the space of absence. Terry Acebo-Davis welcomes home the *manong* — the generation of men, known as the "bachelor society," who came to the United States in the '20s, leaving their families behind. Hemp mats with the names

of the estranged men painted in red have been laid across the floor. Sitting atop one of the mats is a single pair of bronze *tsinelas* (traditional women's sandals), perhaps a symbol of reunion. Through a series of Xerox transfers taped together like a quilt and hanging against the wall, artist Rico Reyes is featured boogying down in his piece *Disco Shroud*. At first glance the work seems playful and fun, yet with time a sense of sorrow prevails. The show is also accompanied by several events, including an artists' talk Sat/24, 3–5 p.m., and an open mic performance in memory of Mike "Dream" Francisco Fri/30, 8–11 p.m. Wed.–Sat., noon–5 p.m. (or by appt.), 1007 Market, S.F. (415) 255-5971. (Megan Wilson)



VAS HERMETICUM (2001) BY JENIFER K. WOFFORD

Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

Oakland Museum of California 1000 Oak, Oakl.; (510) 238-2200. Wed.–Sat., 10am–5pm; Sun., noon–5pm. \$6, \$4 seniors and students. "Elegant Fantasy." An exhibition of the jewelry of Arline Fisch. Through April 22.

"Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." One hundred pieces of pottery produced by tuberculosis patients between 1911 and 1918. Through April 29. "California Species: Biological Art and Illustration." Works that focus on detailing native California species and habitats. Through May 13.

UC Berkeley Art Museum 2625 Bancroft, Berk.; (510) 642-0808. Wed., Fri.–Sun., 11am–5pm; Thurs., 11am–5pm. \$6, \$4 seniors and youths. "The Mule Train: A Journey of Hope Remembered." Twenty-four photographic panels and murals commemorating the 30th anniversary of the Southern Christian Leadership Conference's Poor People's Campaign. Through Mon/26. "Ernesto Neto/Matrix 190: A Maximum Minimum Time Space Between Us and the Parsimonious Universe." A sculptural installation by Brazilian artist Ernesto Neto. Through April 15.

Catharine Clark 49 Geary; 399-1439. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5:30pm. "Plastic Picnic," works by Kara Maria; "Wedding Day," works by Rosalia Banet (reception Thurs/22, 5:30–7:30pm). March 22–April 21.

Chinatown Community Arts Program Gallery 750 Kearny, Third fl.; 957-1146. Tues–Sat, 10am–4pm. "Eastern Exposure," photographs of China and Japan by Bruce Akizuki and Leon Sun (reception Sat/24, 1–4pm). March 24–April 28.

Brian Gross Fine Art 49 Geary; 788-1050. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. Paintings by Phil Sims (reception Thurs/22, 5:30–7:30pm). March 22–April 28.

Justin Herman Plaza Embarcadero and Market; 468-7694. "Performance in the Plaza," free concert and art festival. Sun/25, noon–6pm.

The Lab 2948 16th St.; 864-8855. Wed–Sat, 2–7pm. "DNA.CORN," a project by Kathleen Rogers in collaboration with composer Carl Stony (reception Fri/23, 6–9pm). March 23–April 7.

Laser Reflections Gallery 589 Howard; 896-5958. Mon–Fri, 2–6pm. "Visions of Image Then and Now," art collages by Wavy Gravy, paintings by Jerry Garcia, holographs by Bernadette and Ron Olson, vintage Grateful Dead and rock and roll holograms by Vince and Gloria Di Biase (reception Thurs/22, 5–9pm). March 22–April 27.

Logan Galleries California College of Arts and Crafts, 1111 8th St.; 551-9210. Mon, Wed–Sat, 11am–5pm; Tues, 11am–9pm. "Tracking," contemporary video works by various artists (reception Fri/23, 7–9pm). March 24–May 12.

John Pence 750 Post; 441-1138. Mon–Fri, 10am–6pm; Sat, 10am–5pm. Recent California landscapes by Stock Schluter (reception Thurs/22, 6–8pm). March 22–April 22.

Student Center Art Gallery SFSU, Cesar Chavez Student Union, 1650 Holloway; 338-2580. Mon–Wed, 10am–6pm; Thurs–Fri, 10am–3pm. "Colors of Life," works by Julie Lee Gochman (reception Thurs/22, 5–8pm). March 21–April 18.

Studio Z 39 Mason; 982-1455. Call for appt. "multi-life-forms," mixed media work by Tony Luib and other San Francisco artists. (reception Fri/23, 6–10pm). Through April 15.

Virgil Skye Gallery 980 Sutter; 409-1100. By appt only. "Tindergroth," works on paper by Shelton Walsmith (reception Fri/23, 6–8pm). March 22–April 30.

Bay Area

Cecile Moosek 1809D Fourth St., Berk.; (510) 549-1018. Wed–Sun, noon–5pm. "Spring Returning," new paintings by Anne Hunter Hamilton and Michael Shemchuk (reception Fri/23, 6–8pm). March 23–April 8.

Pr Arts 461 Ninth St., Oook; (510) 763-4361. Wed–Sun, 11am–5pm. "BraBall," Emily Duffy presents her brassiere sculpture. Thurs/22, 11am–2pm. "Sugar 'n Spice 'n' Everything Nice: Live, Loves and Legacies of Women of Color," various artists. Through April 21.

The Red Door 4001 San Leandro, no. 33, Oakl.; (510) 261-4517. Call for hours. "Constructed Mimicry," installations by Colin Stinson and Shihō Yoshikawa (reception Fri/23, 6–9pm). March 23–April 14.

Ongoing

Alliance Française 1345 Bush; 775-7755. Mon–Thurs, 9am–9pm; Fri, 9am–7pm; Sat, 9am–1pm. "Homage to Rodin and Claude: A Study of Light," black-and-white photography by Lisa Wang (reception Thurs/15, 6–8pm). Through Sat/31.

ArtHaus 1053 Bush, Ste 2; 922-8219. Call for appt. "Revelations," new works by various artists. Through Sat/31.

Artseal 1847 Larkin; 567-3523. Mon–Fri, 10am–6pm; Sat, 10am–5pm. "In the Spirit of Wm. Von Gloeden," works by High Holland; rare and vintage photographs dating from 1900 to 1950. Both exhibits through Sat/31.

Atrium 600 Townsend; 864-8541. Mon–Fri, 8am–8pm. "RISD on the Road: Printmaking and Photography," showcase of work alumni of the Rhode Island School of Design. Through Fri/23.

Eleonore Austerer 540 Sutter; 986-2244. Mon–Sat, 10am–6pm. "Portraits and Figures," a survey of 20th-century figurative works. Through Sat/31.

Balazó/Mission Badlands Gallery 2811 Mission; 920-0896. Sat–Sun, 2–6pm. "Body: Inner and Outer Landscapes," works on the topic of internal and external forces that affect the human body. Through Mon/26.

Base 720 York, no. 102; 401-9025. Tues, Fri–Sat, 11am–4pm; Wed–Thurs, 11am–9pm. "Bay Area Figure Show," works by more than 10 Bay Area artists that reflect the human figure. Through Wed/28.

Bradford Campbell 251 Post; 677-0919. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. "SF et al.," a group exhibition featuring paintings,

drawings, and sculpture by various artists. Through Sat/31.

J.J. Brookings Gallery 669 Mission; 546-1000. Mon–Sat, 10am–6pm. Mixed-media works by Matteo Massagrande. Through Sat/31.

Calumet Gallery 2001 Bryant; 643-9275. Call for hours. "Iz it... Photography?" photographs using Polaroid emulsion transfer, Polaroid image transfer, and SX-70 film manipulation. Through May 1.

Canessa 708 Montgomery; 296-9029. Mon–Fri, 10am–2pm. Abstract expressionist paintings by Robert M. Church. Through Sat/31.

Dolby Chadwick 266 Sutter, Fourth fl.; 956-3560. Tues–Sat, 10am–6pm. Figure drawings by Kim Frohsin. Through Fri/30.

City Art 828 Valencia; 970-9900. Wed–Thurs, Sun, noon–9pm; Fri–Sat, noon–midnight.

"The Truth About Cats and Dogs," paintings, prints, and photographs about felines and canines. Through Sat/31.

Crucible Steel 2050 Bryant; 648-7562. Daily, 10am–10pm. "Circuits, Currents, and Codes: Meditation on the Fury of Machines," group exhibition by five artists on the topic of technology. Through Tues/27.

Durka Chang Gallery Hotel Nikko, 222 Mason; 474-4532. Call for hours. "Elegant Confusion," paintings by Kenjilo Nanao. Through April 27.

Encantada 908 Valencia; 642-3939. Tues–Sun, noon–6pm; Fri–Sat, noon–8pm. Paintings by Calixto Robles and works by Blanca Amezcua. Through Sat/24.

Flax Art and Design 1699 Market; 441-2649. Mon–Sat, 9:30am–6pm. "Tenth annual Art with Elders Exhibition," a traveling exhibit featuring 90 paintings by Art by Elders artists and photography of Francis da Silva. Through April 14.

Fine Arts Gallery 1600 Holloway, SFSU; 338-6535. Mon–Sat, noon–4pm. "Storytellers: The Figure in Time and Place," paintings, sculpture, printmaking, film, and photography by various artists. Through Thurs/22.

Focus Gallery 2423 Polk; 567-9067. Tues and Thurs, noon–9pm; Sun, Wed, Fri, and Sat, noon–6pm. Exhibit by five Bay Area women photographers. Through Fri/30.

Freddie Fong Contemporary Art 760 Market; #258; 391-6133. Tues–Sat, 11am–5pm. "Self-Portraits and Flowers," works by Thomas Rohnacher. Through Sat/24.

Galeria de la Raza 2857 24th St; 826-8009. Tues–Sat, noon–6pm. "Justice Is in the Eye of the Beholder," digital mural by Robert Kariimi and Conchita Villalba. Through Fri/23.

"Digital Murals," mural by Los Cybrids, located on Bryant Street at 24th Street. Through May 25. "atlas(1)," the current exhibit at Galeria de la Raza in collaboration with Kearny Street Workshop, examines and redefines the spaces we occupy as communities and individuals through an openly political, irreverent, and direct approach to traditional cartography. This poignant show includes painting, sculpture, installation, photography, digital art, video, and public performances by more than 35 Asian Pacific American and Latino artists. This is a truly intriguing show with many surprising intersections and strata through which to navigate. I highly recommend setting aside a chunk of time to fully explore it. Through Sat/31. (Wilson)

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Galleria Paule Anglim 14 Geary; 433-2710. Tues–Sat, 11–5:30pm. "David Ireland and Galleria Paule Anglim Contemplate the De Young Museum," 18th- and 19th-century oil paintings from the M.H. de Young Memorial Museum and new work by David Ireland. Through Tues/27.

Gallery 16 1616 16th St; 626-7495. Mon–Fri, 9am–5pm. New paintings and drawings by Shawn O'dell. Through April 27.

Haines 49 Geary; 397-8114. Tues–Sat, 10:30am–5:30pm (first Thurs until 7:30pm). Works by Jonathan Seliger; project space installation by Susie Rosmarin. Both exhibits through Sat/31.

Hang Gallery 556 Sutter; 434-4264. Mon–Sat, 10am–6pm; Sun, noon–5pm. "Between Fact and Fiction," pastel on paper by Jamie Morgan. Through Fri/23.

Kings Gallery 1187 Franklin; 776-4580. Mon–Fri, 9am–4pm; Sun, noon–2pm. "Nature Photos and Digital Art," works by Aaron French (reception Sun/1, noon–2pm). Through April 29.

Marcel Sitoski 251 Post; 434-4804. Mon–Sat, 10am–6pm. Recent work by Linda Geary. Through Sat/24.

SomArts 934 Brannan; 552-2131. Tues–Sat, noon–4pm. "6 Perspectives in 3 Dimensions," works by metal sculptors. Through Sat/24.

TD 156 South Park; 896-2998. Mon–Fri, 10am–6pm. Recent work by Linda Geary. Through Sat/24.

2531. Mon–Thurs, 8am–11pm; Fri, 8am–5pm; Sat, 10am–5pm; Sun, 11–1pm. Nature photography by Dr. Mark W. Moffett. Through June 30.

Levi's 300 Post; 501-0100. Mon–Sat, 10am–8pm; Sun, 11am–6pm. "welcome 2 irie park," work by K-DUB and the irie park all-stars. Through April 15.

Luggage Store 1007 Market; 255-5971. Wed–Sat, noon–5pm (or by appt.). "Bae," works exploring womanhood and sexuality in the Filipina American community. Through Sat/31. See Critic's Choice.

Mission Cultural Center 2868 Mission; 821-1155. Mon–Sat, 10am–5:30pm. "Solo Mujeres" is a powerful, poetic, and engaging collection of art by 26 Latin American women living in San Francisco who explore and convey a range of subjects and emotions. Sarah Hughes's stirring project

Sexy/Safe investigates personal and environmental factors that influence how women present themselves publicly. Hughes began interviewing and photographing women in San Francisco and East Bay neighborhoods in 1999, posing questions such as, "Do you think about what you're wearing when you walk out the door?" and "When does sexy become trashy?" Holly Calica's *Family Series* and Christy Majano's portraits of her mother and grandmother highlight the value of family connections. Meanwhile Josephina Lara and Celia Herrera Rodriguez each use images of flowers to symbolize sensuality and beauty in their works. "Solo Mujeres" also includes a film and video series on Thursday evenings at 7pm. Through Sat/31. (Wilson)

111 Minna Gallery 111 Minna; 974-1719. Tues–Fri, 1–7pm; Sat, 4–7pm. "Art for Mutants," paintings and drawings by KRK Ryden. Through April 15. See Critic's Choice.

Presidio Alliance 563 Rugar; 561-3993. Mon–Fri, 11am–3pm or by appt. "The Artist's Way," works by graduates of the Artist's Way workshop. Through Wed/28.

Presidio Officer's Club Exhibition Hall 50 Monga; (800) 965-4827 or www.atthepresidio.org. Mon, Thurs–Sun, 11am–6pm; Wed, 11am–9pm. "Russian Imperial Treasures," 300-piece traveling exhibit of Russian art objects and historic artifacts from the 126 year period of Russian colonialism in North America. Through June 15.

Diego Rivera 800 Chestnut; 771-7020. Daily, 9am–9pm. Works by Mike Riley, Patrick Piizza, and Leone Hunt. Through Sat/24.

Janice Rowell Gallery Rockaway Beach Plaza, 450 Dandee Way no. 11, Pacifica; (650) 355-5060. Wed–Sun, 11:30am–6pm or by appt. Blown art glass by Dale Hefner and monoprint collage by Andrew leone. Through June 2.

Ruby's Clay Studio and Gallery 552A Nov; 558-9819. Sun–Sat, 9am–7pm, "nothing precious," high fire pottery and ceramic sculpture by Sarah Friesema. Through Mon/2.

S.F. Art Institute Walter and McBean Galleries, 800 Chestnut; 771-7020. Mon–Sat, 11am–6pm. "Telematic Connections: The Virtual Embrace," works using telecommunication and computing technologies. Through Sun/25.

SF Camerawork 1246 Folsom; 863-1001. Tues–Sun, noon–5pm. "Flesh," work by Jeanne Frisia, Jenny Rosenberg, Heather Sparks, and Tina Wolfe. Through Sat/24.

San Francisco City Hall 1 dr. Carlton B. Goodlett Place; 626-7498. Mon–Fri, 8am–8pm; Sat–Sun, noon–4pm. "A Photo Essay of the Refugee Experience," photographs by Hua Ngo. Through Sun/25. Black-and-white photographs by 27 members of the Bay Area Photographers Collective (reception Thurs/22, 5:30–7:30pm). Through May 27.

San Francisco Museum of Modern Art Rental Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues–Sat, 11:30am–5:30pm. Paintings by Elena Zolotonsky and Heidi Bruckner; drawings by Lawrence Chin and Patricia Thomas. Through Fri/30.

Andrea Schwartz 333 Bryant; 495-2090. Mon–Fri, 9am–5pm. Mixed-media and pastel works by Gwen Manfrin. Through Fri/23.

Kingsley 1187 Franklin; 776-4580. Mon–Fri, 9am–4pm; Sun, noon–2pm. "Nature Photos and Digital Art," works by Aaron French (reception Sun/1, noon–2pm). Through April 29.

Marian Koshland Bioscience & Natural Resources Library UC Berkeley, 2101 Valley Life Sciences Building, Berk; (510) 642-

Continued on page 82

galleries**Opening**

Atelier 142 2354 Market, Ste 2; 861-8216. Call for hours. "Floral," paintings and photographs by James Scott Geras and Daniel Tousignant (Sat/24, 4:30–10pm). March 24–May 1.

Bonafont 946 Greenwich; 453-7643. Sat–Sun, 2–5pm. "Shadows," works by Ann Barth (reception Thurs/22, 5–7:30pm). March 22–April 8.

Braunstein/Quay 430 Clementina; 278-9850. Tues–Sat, 11am–5:30pm. "Spirit of the Place," landscapes by Ursula Schneider. Through Sat/24. New work by Patricia Tobacco Foster and ceramic work by Robert Brady (reception Sat/31, 3:30–5:30pm). March 27–April 21.

Studio Z 39 Mason; 982-1455. Call for appt. "multi-life-forms," mixed media work by Tony Luib and other San Francisco artists. (reception Fri/23, 6–10pm). Through April 15.

Virgil Skye Gallery 980 Sutter; 409-1100. By appt only. "Tindergroth," works on paper by Shelton Walsmith (reception Fri/23, 6–8pm). March 22–April 30.

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Ongoing

From page 81

10am-6pm or by appt. Recent work by Mimi Chakarova. Through Thurs/22.

381g 381 Guerrero; 255-1821. Fri-Sun, noon-6pm. Mixed-media exhibition by Alex Ambrose and Jeffrey Nord. Through Sun/25.

333 Bush Street 333 Bush; 673-3756. Mon-Sat, 7am-6pm. "Peanuts and Crackerjack," paintings by Rob Cox celebrating the 2001 baseball season (reception April 5, 5-7pm). Through April 27.

Vorpal 393 Grove; 397-9200. Tues-Sat, 11am-6pm. "Beaux and Eros," exhibition of romantic and erotic art. Through Fri/30.

Bay Area

Alice Arts Center 1428 Alice, Oakland; (510) 238-7221. Call for times. "Art Safari One Exhibit," mixed-media exhibit by five artists who visited Zimbabwe. Through Tues/27.

Babilonia 1808 1808 Fifth St, Berk; (510) 549-1808. Wed-Sat, 11am-6pm. "Circos Globulos," selected works from the Babolonia Wilner private collection. Through Sat/31.

Bay Area Center for the Consolidated Arts 1010 Murray, Berk; (510) 486-0520. Thurs-Sat, 10am-6pm. New works by Teresa Kalnoskas. Through Fri/23.

Gallery Bergelli 483 Magnolia, Larkspur; (415) 945-9454. Tues-Fri, 10am-5pm; Sat, 12-6pm. "Go Figure!" second anniversary exhibition with works by Bertini, Debilzan, Dupont, Galli, Rachko, and Wynn. Through April 14.

East Bay Municipal Utility District Administration Building 375 11th St, second floor lobby, Oakl; (510) 287-0143. Mon-Fri, 8am-4:30pm. "Abstracts in Nature," photographs by Fred S. Etheridge. Through April 27.

Fig Tree Gallery 2599 Eighth St, Space #42, Berk; (510) 540-7843. Sat-Sun, 11am-5pm. Group show featuring drawings, paintings, and collage by Minhee Park, Pablo Tellez, Adele Maghaddam, and Suzanne Yee (reception Sat/24, 2-6pm). Through Sun/1.

Ihey! 4920B Telegraph, Oakl; (510) 428-2349. Tues-Sat, 11am-6pm; Sun, 11am-5pm. Recent works of Narangkar Khalsa and Pete Glover. Through Sat/31.

Kala Art Institute 1060 Hemiz, Berk; (510) 549-2977. Tues-Fri, noon-5pm and by appointment. "Contemporary Photogravure."

The technique of photogravure dates back to the mid 1800s; it is an intaglio process in which a photographic image is acid-etched onto a copper plate, which is then inked and run through a press to make prints. The final result is elegant, somewhere between a photograph and a charcoal drawing, with an incredible range of soft gray tones. The most interesting works in the show come from the relatively few artists who use photogravure to inscribe seemingly mundane and obviously contemporary subjects with an element of sophistication. Noah Lang's Doggie Diner is a

poignant example: the well-known Great Highway-Sloat canine landmark is small in a lower corner of the image, and the rest of the picture is empty except for a finely shaded sky. Through Fri/30. (Westbrook)

Spanish Speaking Citizen's Foundation 1470 Fruitvale, Oakl; (510) 530-0572. Works by Ernesto Hernandez Olmos and Veronica "Yazmin" Chaves. Through May 18.

Traywick 1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm. "New Paintings," works by Amanda Haas; "Recent Landscapes," works by Olivia Kuser. Through Sat.

Vincentina's Talking Machine Exit Theatre, 156 Eddy; 673-3847. \$10-12. Preview Wed/21, 7pm. Opens Tues/22, 8pm. Opens Sat/24, 8pm. Runs Thurs-Sat, 8pm. Through April 7. When Walt Hooverman decides to direct a community theater production of *Death of a Salesman*, his dysfunctional family mirrors the lives within Arthur Miller's play.

Watching Porn Phoenix Theatre, 665 Geary; 359-0880. \$15-25 (preview \$5). Preview Wed/21, 8pm. Opens Thurs/22, 8pm. Runs Thurs-Sat, 8pm. Through April 21. Playwright and director Paul Mendoza explores what happens to a man obsessed with pornography in this dark, suspenseful drama.

stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Brad Rosenstein. Dance commentator is Sima Behnar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Done to Death *Venue 9*, 252 Ninth St, 289-2000. \$10-15 (opening gal \$25; Thurs, pay what you can). Opens Thurs/22, 8pm. Opens Sat/24, 8pm. Runs Thurs-Sat, 8pm. Through April 7. When Walt Hooverman decides to direct a community theater production of *Death of a Salesman*, his dysfunctional family mirrors the lives within Arthur Miller's play.

Vincenzina's Talking Machine *Exit Theatre*, 156 Eddy; 673-3847. \$10-12. Preview Wed/21, 7pm. Opens Tues/22, 8pm. Runs Tues-Wed, 7pm. Through April 11. Erica Blue depicts the life of solitude by a young imprisoned woman who has disgraced her family.

Watching Porn *Phoenix Theatre*, 665 Geary; 359-0880. \$15-25 (preview \$5). Preview Wed/21, 8pm. Opens Thurs/22, 8pm. Runs Thurs-Sat, 8pm. Through April 21. Playwright and director Paul Mendoza explores what happens to a man obsessed with pornography in this dark, suspenseful drama.

Bay Area

Action Movie: *The Play* *Eighth Street Studio*, 2525 Eighth St, Berk; (510) 464-4468. \$7-12. Opens Fri/23, 8pm. Runs Fri-Sat, 8pm. Through April 21. See 8 Days a Week, page 58.

The Oresteia *Berkeley Repertory Theatre* *Theatre*, 2015 Addison; (510) 647-2949. \$15-99-\$51 (previews, \$35-50). Part One: Thurs/22-Sat/23, Tues/27, Thurs/5, 8pm (also Sat/24, Sat/31, 2pm); Sun/25, Wed/28, Sun/1, Sat/7 7pm (also Sun/25, 2pm). See www.berkeleyrep.org for rest of schedule through May 6. Part Two: Opens Wed/21, 8pm. Runs Thurs/29-Sun/31, Tues/3, Fri/6, 8pm; Sun/1 and Sat/7, 2pm; Wed/4, 7pm. See www.berkeleyrep.org for rest of schedule through May 6. See "Greek Grief," page 48.

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Dimensions Dance Theater

Sat/24-Sun/25, Alice Arts Center

Thirty-year East Bay stalwart Dimensions Dance Theater — still under the direction of its founder, Deborah Vaughan — rarely performs for the public these days, and it's really too bad. Its elusiveness can be blamed on finances, or perhaps it's the successful outreach-education programs that keep the company out of sight of dance audiences. Fortunately, when Dimensions makes an all-too-rare excursion into a proscenium theater, Vaughan pulls out all the stops, and this latest performance is no different. Inspired by a visit to Cuba last year and the work of Cuban choreographer Isais Rojas and South African mbira player Stella Cheweche, Vaughan's new *Between Shores* looks at the experiences of the African diaspora and the forces that have helped its people not only endure but thrive. Collaborating with the Dimensions dancers are the Josh Jones Ensemble and vocalist Scheherazade Stone, providing tunes that range from traditional jazz to funky contemporary. Sat, 8 p.m.; Sun, 3 p.m. 1428 Alice, Oakl. \$16-\$20. (510) 652-2344. (Rita Feliciano)



PHOTO BY MATT HABER

Ongoing

As You Like It Theatre Rhinoceros, 2926 16th St; \$61-5079. \$12-20 (preview, pay what you can). Thurs-Sun, 8:30pm. Through Sun/1. The Cutting Ball Theater takes a crack at Shakespeare, their Forest of Arden becoming a surreal neon green dreamscape of distorting mirrors and memento mori. Things get off to a shaky start, but director-designer Rob Melrose's '70s psychedelic concept eventually starts to bear comic fruit, and the scenic design is one of the most successful transformations of the Theatre Rhino Studio I've seen to date. The large, uneven cast seems to be having fun, and Richard Boller's Orlando, David Sinaiko's Touchstone, and William Boynton's turns as a wrestler and a shepherd all shine. Elizabeth Bullard is a pallid Rosalind but, interestingly, does fine work as her masculine alter ego Ganimede — it's amazing what a difference a pair of pants makes. Some judicious cutting might have helped, but at its best this production catches the play's loopy romantic fizziness and genuine strangeness. (Rosenstein)

Don't Make Me Look Too Psychotic Banana Place Theater, 50A Banana; 986-4607. \$14-17. Thurs-Sat, 8pm. Through April 14. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-burstingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

Don't Make Me Say Things That Will Hurt You Theatre Rhinoceros, 2926 16th St; \$61-5079. \$16. Fri/23-Sat/24, 8pm. Something is keeping Pete Hilton in his apartment, but it's certainly not his wardrobe; within seconds he can transform from go-go girl to lounge lizard to private dick. Soon we realize Pete is still reeling from a recent break-up, but his free-floating agoraphobia is inspired by more than fear of running into his ex. Doug Holsclaw's solo play, now in a 10th-anniversary production at Theatre Rhino, offers a funny and gnawing anatomy of a queen done wrong. (Rosenstein)

Eleemosynary Shelton Theater, 533 Sutter; 255-8821. \$20. Fri-Sat, 8pm; Sun, 2pm.

Through Sun/1. The Rough Theatre Company examines mother-daughter relationships between three women.

A Fair Country New Langton Arts, 1246 Folsom; 289-2260. \$12-15. Thurs/22-Sun/25, 8pm. Spinning around the globe from Mexico to Africa to Holland, Jon Robin Baitz's witty and intelligent family drama observes the dissolution of a U.S. diplomat's family over the course of a turbulent decade. Some of the confrontations get a bit Arthur Millerish, but Baitz is one of the few American playwrights going who notices a world outside our borders, and he uses his sharp observations of those places to set things simmering. This Inquiline Theatre Company production boasts some uneven acting and it takes a while to find its groove, but eventually it gets there. (Rosenstein)

Getting Out II Teatro 450, 449 Powell; 433-1172. \$15-18. Fri/23-Sat/24, 8pm; Sun/25, 7pm. Marsh Norman's first play gets a new production by Women in Time as part of this year's Working Women Festival. Released from an Alabama prison, Arlene (Denise Balthrop Cassidy) wants to remake her life, but every card seems stacked against her: her former guard Bennie (Steven Patterson) wants to make her into his "project"; her former pimp, Carl (Matt Kline), wants to pull her back into her old life; and her ferocious mother (Anna van der Heide) seems to be her daughter's greatest nemesis. The play packs an affecting wallop, and director Margo Whitcomb and her first-rate cast dive into Norman's fierce, uncompromising world and make it their own. (Rosenstein)

Io — Princess of Argos! Exit Stage Left, 156 Folsom; 751-5922. \$10-20. Fri-Sat, 8pm (also April 2 and April 9, 8pm). Through April 14. If you think you're having a bad day, cast your thoughts on Io, princess of Argos, who was exiled by her father King Inachus, seduced and abandoned by Zeus, turned into a cow, and left to wander in the desert with a stinging gadfly locked in her skull. According to this Art Street Theatre production, the "cow-horned maiden" of Aeschylus' *Prometheus Bound* has aged quite gracefully and is now the star of her own

lounge act. Microphone in hand and Jack Daniels at the ready, Io (Beth Wilmurt) takes us on a musical journey through her horrendous past. Backed by her singing and dancing Grecian Three (Kevin Clarke, Loren Nordlund, Janet Roitz), this self-aware bovine sings the blues but can never quite ease the maddening buzz in her head. Writer, director, and lyricist Mark Jackson and composer-lyricist Marci Karr completely nail the show-bizzy tone, and the show's dozen songs are completely thrilling in their wit, insight, and heart. Don't miss this inspired gem. (Rosenstein)

I Think I Like Girls Thick Hanise, 1695 18th St; 401-8081. \$12-20. Extended run: Wed/21-Sat/24, 8pm. Under Leigh Fondakowski's direction, the five actors of her ensemble incarnate lesbians of every age and background, from WASPy urban sophisticates to Midwestern grandmothers. Painful coming-out stories aren't exactly news in the Bay Area, and given the fact that Fondakowski's work is based verbatim on real-life interviews, what's surprising is how generic and downright undramatic most of these testimonies turn out to be. For all its good intentions, *I Think I Like Girls* is so earnest and earthbound that its truths are less than revelatory. (Rosenstein)

Love! Labour! Lost! Exit Theatre, 156 Folsom; 266-2665. \$15 (Fri/16, pay what you can).

Fri-Sat, 8pm. Through April 14. "Do you love me?" queries She (Danielle Thys) to He (Leo Lawhorn) at the opening of Edward Albee's *Counting the Ways*, the first of the one-act comedies ruminating on the subject in Isis Arts Collective's tripartite program. Director Mike Ward's own *Decaf* and Tom Kelly's *Points of View* follow the lead, riffing on the amatory content and absurdist form of Albee's sparkling piece. Albee's offers the most bite and includes the evening's standout performance in Thys's wonderful *She. Decaf* is a stiff riff, too labored to work. *Points of View* incorporates a performance of *Counting* to spoof the tensions between the theater's components: actor, director, playwright, audience, and critic. Though the pace was sluggish, the skit has charm, turning Albee's question back on the theater itself, where its devotees answer with a resounding "yes." (Avila)

Make and Believe SomArts Theater, 934 Brauman; (510) 869-2646. \$10-20. Wed/21-Sat/24, 8pm; Sun/25, 7pm. Tony Pellegrino presents his semi-autobiographical play about an artist who becomes spiritually involved in his own art.

Martin Yesterday New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Wed-Sat, 8pm; Sun/1, 2pm. Through April 7. Matt (Scott Cox) is a young gay cartoonist writing one of the hottest strips around, but for all his money and notoriety he's dissatisfied, looking to settle down with Mr. Right. He thinks he's found him in Martin (Lee Corbett), a mature, sensitive city official, but gradually some unsavory cracks begin appearing in Martin's perfect plaster. Canadian playwright Brad Fraser has demonstrated a real talent in the past, but the characters, situations, and dialogue here feel almost entirely synthetic. It's hard to summon up much concern for characters who have all the dimensionality of a pop-up video. Cox manages to put some human appeal in Matt's dilemmas, and Jennifer Reynolds and Jeffrey White make the most of roles that are little more than functionaries of the slender plot. (Rosenstein)

Runs with Scissors The Mursh, 1062 Valencia; 826-5750. \$10-15. Thurs-Sat, 8pm. Through Sat/31. Bayla Travis and Liz White's funnier-than-average sitcom revolves around the stunted adolescence of an endearing neurotic named Liz (Liz White). Undeveloped by her overbearing mother (Alison Lustbader) and overprotected by her underachieving boyfriend (Dan Wilson). Liz struggles to maintain equilibrium under a hail of neurotic tendencies and emotional disorders, often at the expense of exasperating her well-adjusted dyke roommate, Sabrina (Pamela Beitz). Each attempt to control her dysfunctional self becomes the basis for one of three comic "episodes," all of which display some fine writing and sharp ensemble work. A flock of friends provide moral support or, alternately, a support group, as the need arises. White's performance reflects a mature comic style, while Bayla Travis's direction manages a large cast

with grace. Think of it as "I Love Lucy in the Sky with Diamonds." (Avila)

See Under: Love A Traveling Jewish Theatre, 470 Florida; 399-1809. \$22.50-28 (Thurs, pay what you can). Thurs/22-Sat/25, 8pm; Sun/25, 2 and 7pm. In *A Traveling Jewish Theatre*'s adaptation of David Grossman's acclaimed novel, young writer Momik Newman (Aaron Davidman) imagines the experiences of his great-uncle Anshel Wasserman (Mark Samuels) in a concentration camp: Wasserman has struck up a bizarre deal with the camp commander, Niegel (Norbert Weisser), who, after discovering that Wasserman wrote a series of books Niegel loved as a boy, arranges for Wasserman to create new adventures just for him. Wasserman's piquant tale-spinning fails to achieve the transformative alchemy playwright Corey Fisher intends, and Momik, the evening's putative "author," remains an undeveloped blank. Still, Naomi Newman's direction makes use of the simplest means — the actors, the space, and Todd Roehm's splendidly textured costumes — to create some powerfully etched moments. (Rosenstein)

Shut Up and Love Me Theater Artaud, 450 Florida; 437-2700. \$20-25. Wed/21-Sat/24, 8pm. See "Greek Grief," page 48.

69Stories — One Perver's Tale Phoenix II Theatre (upstairs), 655 Geary; 675-5995. \$12-18. Thurs-Sat, 8pm. Through Sat/31. Writer-performer Mollena Williams' solo show details the emergence of her submissive self and her adventures in San Francisco's BDSM community. Williams charts her avid if confusing desires from New York to L.A. through a succession of boyfriends, girlfriends, and sometimes no one at all. But it's her rough and tumble fling with an English musician that first introduces her to submission in all its forms, and her (eventual) joyful acceptance of the "pervert" label leads her to successively wilder scenes and a surrogate family of fellow enthusiasts in San Francisco. As a performer Williams is abundantly generous, unafraid to bare body and soul while serving as a chatty and charming guide to the wild side. But the show is relatively shapeless, and despite Williams' radiant presence and her fitfully engaging stories, the evening ultimately sees more confessional than theatrical. (Rosenstein)

Snakebit New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-35. Wed/21-Sat/24, 8pm. David Marshall Grant's debut play is a sharp, witty exploration of the friendship between two men and a woman at critical moments in each of their lives. Jonathan and Jenifer, married 11 years, are staying with Michael, Jonathan's best friend. Jonathan (Tarek Caan) is up for a role in a trashy Hollywood movie and is determined to achieve success and a better situation for his family. Jenifer (Desiree Rogers) worries she has given their daughter AIDS as a result of an affair with Michael before she married. Michael (Richard Gallagher) is a social worker who has gotten too involved in his case and lost his job and long-time boyfriend as a result. Director Arturo Cicalala builds the tension steadily and elicits three outstanding performances in a play that offers real dramatic bite. (Avila)

Valparaiso Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25. Thurs-Sat, 8pm; Sun, 7pm. Through April 21. Don DeLillo returns to playwriting after a 10-year hiatus with this comedy about man on a mixed-up journey to Chile.

Bay Area

The Crucible Marin Theatre Company, 397 Miller, Mill Valley; \$15-40. Wed-Thurs, 7:30pm (also Thurs/22, 1pm); Fri-Sat, 8pm (also Sat/31, 2pm); Sun, 2 and 7pm. Through Sun/1. Paranoia reigns in 1692 Salem as the hunt for witches escalates into full-fledged tragedy. For my money it's not *Death of a Salesman* but *The Crucible* that ranks as Arthur Miller's masterpiece, and it gets an absolutely first-rate production at Marin Theatre Company. Rod Gnapp and Anna Darragh are superb as John and Elizabeth Proctor, beautifully charting their struggles of personal guilt and public conscience, and Jessa Brie Berkner, Chris Ayles, Pat Parker, and Michael Janes all do excellent work in an enormous and uniformly fine cast. Director Lee Sankowich and designers Steve Coleman (set), Kurt Landisman (lighting), Callie Floor (costumes), and Don Seaver (sound) create a vivid, spare, and haunting

world. This classic of devotion and despair, absurdity and horror is rendered with tremendous craft and emotional power. (Rosenstein)

Far East Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 903-6000. \$20-38. Wed-Sat, 8pm (also Sat/24, 7pm no shows Sun/4-Mon/5); Sun, 2pm (Sun/1, 7pm show replaces 2pm show). Through April 8. Assigned to a base near Tokyo in the mid-1950s, Naval reserve lieutenant "Sparky" Watts (Darren Bridgett) immediately becomes involved with a Japanese woman, an attachment his commander's neglected wife (Julie Eccles) does everything she can to undermine. A.R. Gurney's semi-autobiographical play uses a broader canvas than is usual for the playwright, utilizing a veneer of Kabuki and Noh techniques to tell the story. Cultural tourism is part of an overloaded agenda here that includes racism, homophobia, and American foreign policy, but the play itself often falls victim to a similarly superficial view. (Rosenstein)

Kunst-Stoff Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Fri, 8pm. \$5-10 (no one turned away for lack of funds).

Yannis Adoniou and Tomi Paasonen, codirectors of the multimedia dance phenomenon *Kunst-Stoff*, challenge, employ, corrupt, and honor the hallet tradition from whence they emerged by enacting its physical habits in the atmosphere of contemporary technological society. This is the last performance of Adoniou's *Everything Is Under Control*, likely to exhibit chaos en pointe. (Belmar)

Noc Your Sox Off! Dance Mission Theater, 3316 24th St; 826-4401. Fri-Sat, 8pm. \$10. Through Sat/31. In this showcase of emerging choreographers, artists are chosen on a

Continued on page 84

dance

'Dance/Screen: Paul Taylor Dance Company'

Screening Room, Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. Tues, 7pm.

Free: The dance-lovers at Dance/Screen present Matthew Diamond's excellent 1998

documentary about Paul Taylor and co., *Dancemaker*. Witness the inner workings of a successful dance company and wonder

how it's at all possible. (Belmar)

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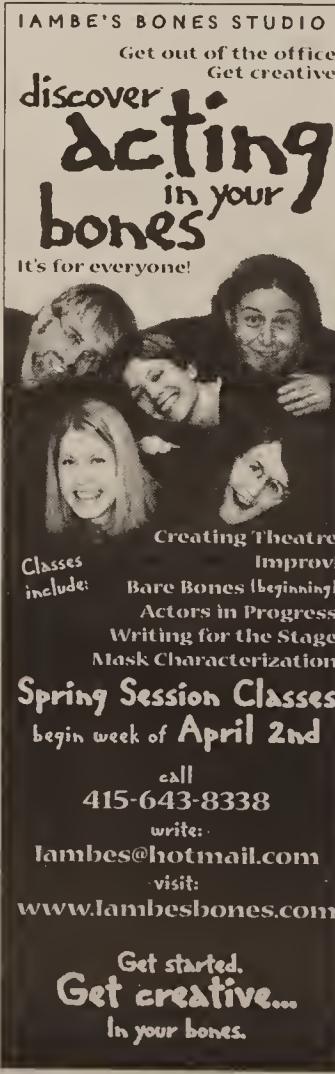
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Dance

From page 83

first-come, first-served basis as part of Dance Brigade's effort to support dancemakers at every stage of development. This weekend features choreography by Erica Hartone, Lauren Steiner, Matt Roberts, Fatima Salfih, Mary Armentrout, Amanda Waa, Hilary Preston, Amanda Coslor, Grace Ehlert, Jaci Badzin, and Conceição Damasceno.

ODC/Unplugged ODC Theater, 3153 17th St.; 863-9834. Wed., 6:30pm. \$15. The final install-

ment of this year's ODC/Uphugged features the work of ODC's Associate Choreographer and School Director Kimi Okada. The piece, (*subject to change*), is set to a collage of music designed by Jay Cloidt, and integrates performances by ODC's children's group ODC Dance Jam.

Lizz Roman and Dancers 2050 Bryant; 244-4686. Fri-Sat, 8:30pm. \$12-15. Through Sat/31. See 8 Days a Week, page 58.

San Francisco Ballet War Memorial Opera House, 401 Van Ness; 865-2000. Wed., 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2pm. \$10-

100. *Sleeping Beauty* is probably the greatest of Petipa's ballets. Helgi Tomasson's version takes place in both an orientalized, archaic Russia and (as per the story) 100 years later, at the epitome of civilization in a Frenchified Russian court. Petipa was a tough cookie, demanding a few measures here, another little waltz there, from a stressed-out Tchaikovsky. But what they created is pure genius. (Feliciano)

Mary Sano and Her Duncan Dancers Mary Sano Studio of Duncan Dancing, 245 5th St., Studio 314; 357-1817. Sun., 3pm. Free. Get educated on Isadora Duncan's modern dance technique

with Mary Sano's lecture-demonstration on Duncan choreography.

Tango A Media Luz Gershwin Theater, 2350 Turk; 478-2277. Fri-Sat, 8pm (also Sat, 3pm); Sun, 3pm. \$20-25. The company performs *Argentina Baila!* featuring dancer Pampa Cortés of *Forever Tango* fame. The show presents both Argentine tango and Gaucho dancing.

Paul Taylor Dance Company Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS. Wed-Sat, 8pm (also open rehearsal Wed/21, 3:15pm; family matinee Sat, 2pm); Sun, 2pm. \$6-45. Through Sun/1. It's hard to believe one choreographer stands behind the Paul Taylor Dance Company's repertoire. The ideas, movement, structures, and sentiment vary from piece. Program A features *Cascade*, *Profiles*, *Big Bertha*, and *Syzygy*; Program B offers *Arabesque*, *Funny Papers*, and *Musical Offering*; and Program C includes two West Coast premieres, *Danedehon Wine* and *Fiends Angelical*, plus *Company B*. Sat/24, the family matinee features *Funny Papers* and *Syzygy*. (Belmar)

Bay Area

Dimensions Dance Theater Alice Arts Center, 1428 Alice, Oakl.; (510) 652-2344. Sat, 8pm; Sun, 3pm. \$16-20. See Critic's Choice.

Facing East Dance and Music Asia Pacific Cultural Center, 388 9th St., Oakl.; (510) 208-6080. Fri-Sat, 8pm; Sun, 3pm. \$15-22. Through March 25. The all Asian American female dance company performs artistic director Sue Li-Jue's latest evening-length work *The Nature of Nature: 5 Elements, 5 Dancers, 5 Musicians*. Wood, fire, earth, metal, and water are joined by Somei Yoshino Taiko Ensemble and the visual design talents of Richard Jue.

performance

'Dojo Fabuloso' Build, 483 Guerrero; 487-1071. Fri, 8pm. \$7. A night of comedic tomfoolery by improv troupe Dojo Fabuloso.

'Euphorium' Building 920, Mason St., the Presidio (enter through the Crissy Field gate at Marina Blvd.); 332-9454. Extended run: Wed/21-Thurs/22, 6-10pm; Fri/23-Sat/24, 7pm-midnight; Sun/25, 3-8pm. \$12-15. Another beguiling conception from Chris Hardman and the folks at Antenna, this virtual opium trip allows you to become Samuel Taylor Coleridge composing his classic fever-dream poem, "Kubla Kahn." (Rosenstein)

'Human Nature' New College Cultural Center, 766 Valencia; (510) 848-1985. Fri-Sat, 7:30pm, \$15. The X-plicit Players present an "idyllic nude ritual of group body."

'Nik Phelps and the Sprocket Ensemble CD Release Party' 111 Minna; 681-3189. Mon, 7:30pm and 9:30pm. \$7-10. (also 21 Grand, 21 Grand, Oakl.; (415) 681-3189. Tues, 7:30pm and 9:30pm. \$7-10.) Original live music by Nik Phelps set to new animated films by Sandra Gibson, Chris Lanier, and others.

'The Passion of Seoir Martie' Birriel Clay Theatre, 762 Fulton; 467-6782. Thurs-Sat, 8pm. \$10-15. Through Sat/24. Anthony Ballestar and RubberMatchseries present a new play written and directed by Rey Carolina.

'Survivor: The Rock Opera' Meet at 16th St and Potrero; 695-9100. Sun-Mon, 8pm. \$20. Popcorn Anti-Theater cooks up "alternative entertainment created on the fly." In this latest performance, hop aboard the tour bus for a three-hour costume party-musical-bus ride that pays tribute to reality television.

'Yank Me 2001' Brundtsuff Studio, 185 Sixth St; 974-1167. Thurs-Sat, 8pm. \$10. Harmon Leon presents his solo performance featuring comedic monologues, videos of his real-life exploits, and appearances by Bo-Bo the whiskey-guzzling bear and other special guests.

Bay Area

'The King Slag' Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk.; (510) 642-9988. Thurs-Sat, 8pm; (also Sat, 2pm). \$24-46. See 8 Days a Week, page 58.

comedy

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: All Pro-Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Jake Johannsen, Dan Lewis, and Kevin Avery, \$13-15.

Piaf's 1680 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Julia Jackson and featuring Maggie Dolan, Erin Souza, and Bridget Schwartz, \$5.

Tongue and Groove 2513 Van Ness; 565-5955. Tues, 8:30pm: "Comic Fusion," with Mike Meehan, Roddy Castro, and Mary Weiler, \$7.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Bird and Beckett Books 2788 Diamond; 586-3733. Richard Stookey reads from *A Still and Woven Blue*, 7:30pm, free. Cafe International 508 Haight; 552-7396. The Word-Music Continuum, live recording party for Cafe International Compilation CD, 7pm, free. Cody's Books 2454 Telegraph, Berk.; (510) 845-7852. James Schevill reads, 7:30pm, \$2 donation. La Pena Cultural Center 3105 Shattuck, Berk.; (510) 849-9397. Café poetry, featuring Joyce Young, Juliette Torrez, and host Paul Flores, followed by open mic 7:30pm, \$4. World Ground Café 3726 MacArthur, Oakl.; (510) 482-2933. Avotica performs, followed by open mic, 7:30pm, free.

Thursday: Cafè Firenze 2116 Shattuck, Berk.; (510) 644-0155. Featuring Anna Mae Stanley and host Louis Cuneo, 7pm, free.

Friday: Cafe International 508 Haight; 552-7390. A night of readings featuring George McKibbons, followed by open mic, 8pm, free. Ja'Valencia Café 920 Valencia; 550-0444. Poetry reading and book signing by Alejandro Murguia, 7:30pm, free. Yackety Yak 679 Sutter; 351-2090. Poetry readings by Rosemary Manni and Stephen Kopel, followed by open mic, 7pm, free.

Saturday: Red Sea Café 494 Haight; 552-1150. Open World NYC, 7pm, free.

Sunday: Cody's Books 2454 Telegraph, Berk.; (510) 845-7852. Poetry readings by Beverly Matherne and A.J. Rathbun, 7:30pm, \$2 donation. Paradise Lounge 1501 Folsom, 621-1911. Readings by Horehound Stillpoint and Tim Gibbard, followed by open mic, 8pm, free. UC Berkeley Art Museum 2621 Duran, Conference Room, Berk.; (510) 527-9753. Poetry readings by Paradise and open mic, 2:30pm, free.

Monday: Notes from Underground 2399 Van Ness; 775-7638. Celebration of the Word, featuring Cyndi Snyder, 7:30pm, free.

Tuesday: The Beanery 2925 College, Berk.; (510) 549-9093. Whole Note Series featuring Jannie Dresser and Ralph Drawno, 7pm, free. Intersections for the Arts 446 Valencia; 626-2787. Readings by Justin Chin and Brighde Mullins, 8pm, \$5 donation.

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Goldstein, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anthoni Patel, Chuck Sieghart, and Rob Taylor. Film intern is R.M. Mead. See Rep Clock, page 94, and Movie Clock, page 95, for theater information.

Opening

The Brothers Morris Chestnut, Bill Bellamy, D.L. Hughley, and Shemar Moore play long-time pals who realize what love's got to do with it. (1:37) Century Plaza, Jack London.

The Fourth Dimension See Critic's Choice. (1:26) San Francisco Art Institute.

Heartbreakers Sigourney Weaver and Jennifer Love Hewitt play a mother-daughter con team skilled at swindling rich, horny geezers. (2:03) Century Plaza, Jack London.

Say It Isn't So Heather Graham and Chris Klein are girlfriend-boyfriend (and — eek! — maybe siblings) in the latest attempt by team Farrelly to top *There's Something About Mary*. (1:33) Grand Lake, Oaks.

The Taste of Others See Movie Clock. (1:52) Lumière, Rafael.

Too Much Sleep See "Periwinkle Velvet," page 47. (1:28) Lumière.

Ongoing

American Desi It's rare to see a movie that doesn't make every Indian male character resemble Apu from *The Simpsons* and every female a morsel from the *Kama Sutra*. The English-language independent feature *American Desi* (desi means Indian) is a romantic comedy that's refreshingly accurate. Krishna "Kris" Reddy (Deep Kadare) is an obnoxious Indian American college freshman with strong anti-Indian sentiments. To his dismay, he is placed

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SAN RAFAEL, Pacific's Northgate
NORTH COUNTIES
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Vallejo, AMC Plaza 6

Continued on page 86

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San Jose, Century Capitol 16
Santa Clara, AMC Mercado 20
MILL VALLEY, Pacific's Sequoia
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LAKEPORT, Cinema 5

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This contest is neither endorsed by nor affiliated with the Academy of Motion Picture Arts and Sciences.

Ooops!!!! Please note:

The Academy Award contest ad published on March 14 accidentally showed last year's nominations, due to a production error. The correct nominations are shown on this page, as well as on ballots available at San Francisco Landmark Theatres locations. Only correct ballots with this year's nominations will be eligible. We apologize for the error.

Best Picture

- Chocolat
- Crouching Tiger, Hidden Dragon
- Erin Brockovich
- Gladiator
- Traffic

Actor In A Leading Role

- Javier Bardem (BEFORE NIGHT FALLS)
- Russell Crowe (GLADIATOR)
- Tom Hanks (CAST AWAY)
- Ed Harris (POLLOCK)
- Geoffrey Rush (OUILLS)

Actress In A Leading Role

- Joan Allen (THE CONTENENOER)
- Juliette Binoche (CHOCOLAT)
- Ellen Burstyn (REQUIEM FOR A DREAM)
- Laura Linney (YOU CAN COUNT ON ME)
- Julia Roberts (ERIN BROCKOVICH)

Actor In A Supporting Role

- Jeff Bridges (THE CONTENENOER)
- Willem Dafoe (SHADOW OF THE VAMPIRE)
- Benicio Del Toro (TRAFFIC)
- Albert Finney (ERIN BROCKOVICH)
- Joaquin Phoenix (GLADIATOR)

Actress In A Supporting Role

- Judi Dench (CHOCOLAT)
- Marcia Gay Harden (POLLOCK)
- Kate Hudson (ALMOST FAMOUS)
- Frances McDormand (ALMOST FAMOUS)
- Julie Walters (BILLY ELLIOT)

Director

- Stephen Daldry (BILLY ELLIOT)
- Ang Lee (CROUCHING TIGER, HIDDEN DRAGON)
- Steven Soderbergh (ERIN BROCKOVICH)
- Ridley Scott (GLADIATOR)
- Steven Soderbergh (TRAFFIC)

Foreign Language Film

- Amores Perros (MEXICO)
- Crouching Tiger, Hidden Dragon (TAIWAN)
- Divided We Fall (CZECH REPUBLIC)
- Everybody Famous! (BELGIUM)
- The Taste of Others (FRANCE)

Screenplay - Adaptation

- CHOCOLAT
- CROUCHING TIGER, HIDDEN DRAGON
- O BROTHER, WHERE ART THOU?
- TRAFFIC
- WDNDER BOYS

Screenplay - Original

- ALMOS FAMOUS
- BILLY ELLIOT
- ERIN BROCKOVICH
- GLAOIATOR
- YDU CAN COUNT DN ME

Art Direction

- CROUCHING TIGER, HIDDEN DRAGON
- DR. SEUSS'
- HOW THE GRINCH STOLE CHRISTMAS
- GLADIATOR
- DUILLS
- VATEL

Cinematography

- CROUCHING TIGER, HIDDEN DRAGON
- GLADIATOR
- MALÉNA
- O BROTHER, WHERE ART THOU?
- THE PATRIOT

Sound

- CAST AWAY
- GLADIATOR
- THE PATRIOT
- THE PERFECT STDRM
- U-571

Sound Effects Editing

- SPACE COWBOYS
- U-571

Original Score

- CHOCOLAT
- CROUCHING TIGER, HIDDEN DRAGON
- GLADIATOR
- MALÉNA
- THE PATRIOT

Original Song

- "A Love Before Time"
(CROUCHING TIGER, HIDDEN DRAGON)
- "I've Seen It All"
(DANCER IN THE DARK)
- "My Funny Friend and Me"
(THE EMPEROR'S NEW GROOVE)
- "A Fool in Love"
(MEET THE PARENTS)
- "Things Have Changed"
(WONDER BOYS)

Film Editing

- ALMDST FAMOUS
- CRDUCHING TIGER, HIDDEN DRAGON
- O BROTHER, WHERE ART THOU?
- TRAFFIC
- WONDER BOYS

Costume Design

- CROUCHING TIGER, HIDDEN DRAGON
- DR. SEUSS'
- HOW THE GRINCH STOLE CHRISTMAS
- GLAOIATOR
- 102 DALMATIANS
- DUILLS

Make-up

- THE CELL
- DR. SEUSS'
- HOW THE GRINCH STOLE CHRISTMAS
- SHADOW OF THE VAMPIRE

Documentary - Feature

- INTD THE ARMS OF STRANGERS:
STORIES OF THE KINOERTRANSPLRT
- LEGACY
- LONG NIGHT'S JOURNEY INTD DAY
- SCDTTSBORO: AN AMERICAN TRAGEDY
- SOUND AND FURY

Documentary - Short Subject

- BIG MAMA
- CURTAIN CALL
- DDLPHINS
- THE MAN ON LINCOLN'S NDSE
- ON TIPTOE: GENTLE STEPS TD FREEDDM

Short Film - Animated

- FATHER AND DAUGHTER
- THE PERIWIG-MAKER
- REJECTED

Short Film - Live Action

- BY COURIER
- ONE DAY CRDSSING
- QUIERD SER (I WANT TO BE...)
- SERAGLIO
- A SOCCER STDRY
(Una Historia De Futebol)

Visual Effects

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film
calendar

Ongoing

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stuff — cruising fantasy landscapes, roller-coaster-style plunges beneath the sea, sci-fi scenery — in plotless nuggets from studios around the world. The big attractions are reformatted sequences from the '98 feature *Antz* and a '95 *Simpsons* episode. They're fun, which cannot be said for the uninspired framing segments with plucky 'lil Lara Croftoid Phig (voiced by Jenna Elfman) guiding us through a cybermuseum of the future. Needless to say, there's plenty of stunning design on tap in this 48-minute featurette. But the odds-and-sods packaging never lets you forget that *CyberWorld* is basically a garage sale for digital eye-candy, its knickknacks thrown together for strictly commercial rather than conceptual reasons. (48) *Metreon Inax*. (Harvey)

The Debut Gene Cajayon's directorial debut transfers John Hughes-ish condensed comic drama (an alienated teenager discovers love and a sense of direction — all in one fateful night!) to a San Diego zip code, adds a slightly more complex and embattled variation of *The Wedding Banquet*'s intergenerational flavor (complete with cuisine scenes), and sprinkles dance and sports sequences on top. The result is formulaic entertainment, distinguished by the not-so-minor fact that almost all of the characters are Filipino American. *The Debut*'s wit doesn't rise above lines like "Mom's a player hater," and its wisdom is neatly packaged. But the choreographed sequences, which veer from Tinikling stick-dancing to break-dancing battles, come to life in a way that Cajayon's screenplay doesn't. (1:30) *Kabuki*. (Huston)

Down to Earth In this street-smart retread of *Here Comes Mr. Jordan* (and *Heaven Can Wait*), a black comedian (Chris Rock) dies before his time and comes back in a white millionaire's body. The dead-on-arrival story and tired white-guys-acting-black shlock courtesy of directors Paul and Chris Weitz (*American Pie*) pause every five minutes or so while Rock performs generous amounts of his stand-up act.

Down to Earth fails everywhere but in its main objective: give Rock the spotlight, treat everything as a punch line, and then get out of the way. This bid for movie stardom just confirms he's a first-class comic; underneath the trappings of this mediocre movie, there's one hell of a concert film dying to claw its way out. (1:27) *Century Plaza*, *Emery Bay*, *Jack London*, *Kabuki*, *Metreon*, 1000 *Van Ness*, *UA Berkeley*. (Fear)

Enemy at the Gates It's official: Jude Law is dreamy even when he's a grungy, mud-smeared Russian soldier wallowing through the corpses of his fallen comrades. Law's character (based on a real World War II hero) is a crack sharpshooter transformed into a national poster boy by a political officer (Joseph Fiennes) desperate for morale-boosting propaganda as Hitler's army attacks Stalingrad. Before long, the hope of all Russia is playing cat-and-mouse with a Nazi (Ed Harris) sent from Berlin explicitly to smoke his ass. Director Jean-Jacques Annaud (*Seven Years in Tibet*) keeps the story suspenseful, and he takes a full-throttle approach to art direction (*Stalingrad*: ravaged; deaths: gory). Unfortunately, sloppy editing and a love triangle (enter *The Mummy*'s Rachel Weisz, because war itself doesn't provide enough conflicts) gum up the works a bit, rendering *Enemy at the Gates* entertaining but not essential. (2:08) *California*, *Century Plaza*, *Emery Bay*, *Empire*, *Jack London*, *Kabuki*, *Metreon*, 1000 *Van Ness*, *Eddy*) *Exit Wounds* See *Tiger on Beat*. (1:41) *Cohina*, *Coronet*, *Emery Bay*, *Galaxy*, *Grand Lake*, *Jack London*, *Metreon*, *Shattuck*, *Stonestown*.

Faithless Ingmar Bergman wrote the screenplay for the Liv Ullmann-helmed *Faithless*, reportedly basing the story on events from his own life. Marianne (Lena Endre, in an extraordinary performance) is married, but she enters into an affair with the family's best friend, with disastrous emotional consequences for all concerned.

Bergman denies his characters, his audience, and apparently himself any redemption at the end of the film. As long and emotionally numbing as a northern winter, *Faithless* moves at the pace of a glacier — but it also possesses a glacier's inexorable power. (2:34) *Opera Plaza*, (Mead)

15 Minutes In this '70s cop-show retreat-cum-social commentary, a homicide detective turned celebrity (Robert De Niro) and an arson investigator (Ed Burns) team up to stop two digicamera-wielding Eastern bloc criminals with a bad case of autoturism and a desire to become famous. An old-school-grit filmmaker like Sidney Lumet might have made silk out of this sow's ear, but director John Herzfeld (*Two Days in the Valley*) uses only ham-fisted genre clichés and a firm grasp of the post-reality TV

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obvious. Let's just say the film's title might take on a new resonance regarding the future careers of those involved in this overcooked mess (2:00) *Alexandria, Century Plaza, Emery Bay, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness, Shatnick* (Fear)
Get Over It (1:30) *Emery Bay, Galaxy, Kahuki, Metreon, UA Berkeley*

Hannibal The delicious sequel to *The Silence of the Lambs* has a new director (*Gladiator's* Ridley Scott) and a new actress (Julianne Moore capable of colorless) as FBI agent Clarice Starling. A decade has passed since psycho Hannibal Lecter (Anthony Hopkins) escaped, but events soon align for a Lecter-Starling reunion. As in *Silence*, Lecter embodies a baffling mix of good and evil; he's brutal, but he's just so damn clever about it. Though the film balances so heavily on one character — and *not* the woman-hero that so bolstered *Silence* — *Hannibal* works. It's a different kind of film than *Silence*: less cat-and-mouse detective yarn, more what'll-he-do-next exploration, a mix of slashed throats, gourmet cooking, piano playing, bone saws, and porcine killing machines. (2:11) *Colina, Emery Bay, Kabuki, Metreon, 1000 Van Ness, UA Berkeley*. (Eddy)

Haunted Castle An IMAX trip to Hell sounds promising, but take heed. Strapping on your goggles and preparing yourself for the promised "in-your-face, stereoscopic 3-D" adventure actually means you should expect a limp, computer-animated affair. A rising young rock star named Johnny (Jasper Steverlink), lead singer of some band called Arid — which looks and sounds like Creed, only more barren — inherits a haunted castle. At the estate, Johnny meets Mephisto and "Mr. D" (voiced by Harry Shearer) who introduce him to doomed spirits who literally sold their souls for rock n' roll. The potential for a creepy sojourn into a CGI-induced netherworld goes untapped — the

giant fire-breathing pool of Hades is kind of impressive, but the clanking, chained skeletons in the castle are rather boring, and I have to say, special FX like the Fender-Strat from Hell flying directly at you really aren't that cool, either.

(1:16) *Metron Inax* (Lapid)
• **The House of Mirth** Terence Davies's adaptation of *The House of Mirth* is more cheerless than Edith Wharton's 1905 fiction. Its social satire, while often funny, anticipates tragedy from the start — in short, this is a major downer. But there's also something grand about Davies's design that lends *Mirth* an unusual weight. Gillian Anderson plays the orphaned Lily Bart, who moves in the uppermost reaches of New York society, where it is to be expected that a marriageable one such as herself would try to finagle the best match possible, but even more that she *not appear to be doing so*. Davies's screenplay makes composites of a few characters to good effect and shaves the excess melodrama from Wharton's final arm-twisting of cruel fate. But his *House of Mirth* is hardly up-to-the-moment sexy and exciting; he digs so deeply into a wildly alien culture of surfaces that the film itself seems preserved in amber, a liquid in which we slowly drawn right along with Lily. (2:15) *Balboa*, Shattuck (Harvey)
• **In the Mood for Love** Set largely within a community of Shanghai émigrés in the delicately mannered but overcrowded Hong Kong of the early 1960s, Wong Kar-wai's *In the Mood for Love* is an ostensibly simple story about next-door neighbors Su Li-zhen (Maggie Cheung) and Chow Mo-wan (Tony Leung), who, upon discovering that their spouses are having an affair, narrowly escape having one of their own. The trademark of Wong's filmmaking is visual elegance — or rather, the way he and his collaborators, cinematographer Christopher Doyle and produc-

tion designer-editor William Chang, alternate between elegance and exhilaration. *In the Mood for Love* slows things down, giving the viewer time to drink in Chang's extraordinary costumes and other time-stained eye candy. It also plays against the fact that the film's idea of 1962 is a state of mind, a network of social constrictions that forces its characters to survive on fragile decorum and

illusory appearances, rather than plunging into the darkness of their desires. (1:38) *Ambigu, Embarcadera*. (Stephens)

• **It All Starts Today** Director Bertrand Tavernier blends documentary-style realism with poetic narration to tell the engaging story of a teacher trying to make a difference in a poor town in northern France. Cowritten by real-life early-childhood educator Dominique

Sampiero and cast with a combination of actors and locals (including a preexisting preschool class), the film chronicles the impassioned struggles of Daniel (Philippe Torreton), a dedicated educator who fights underfunding, overcrowding, understaffing, local poverty, and parental neglect in order to improve the lives of his students. As the film progresses, the

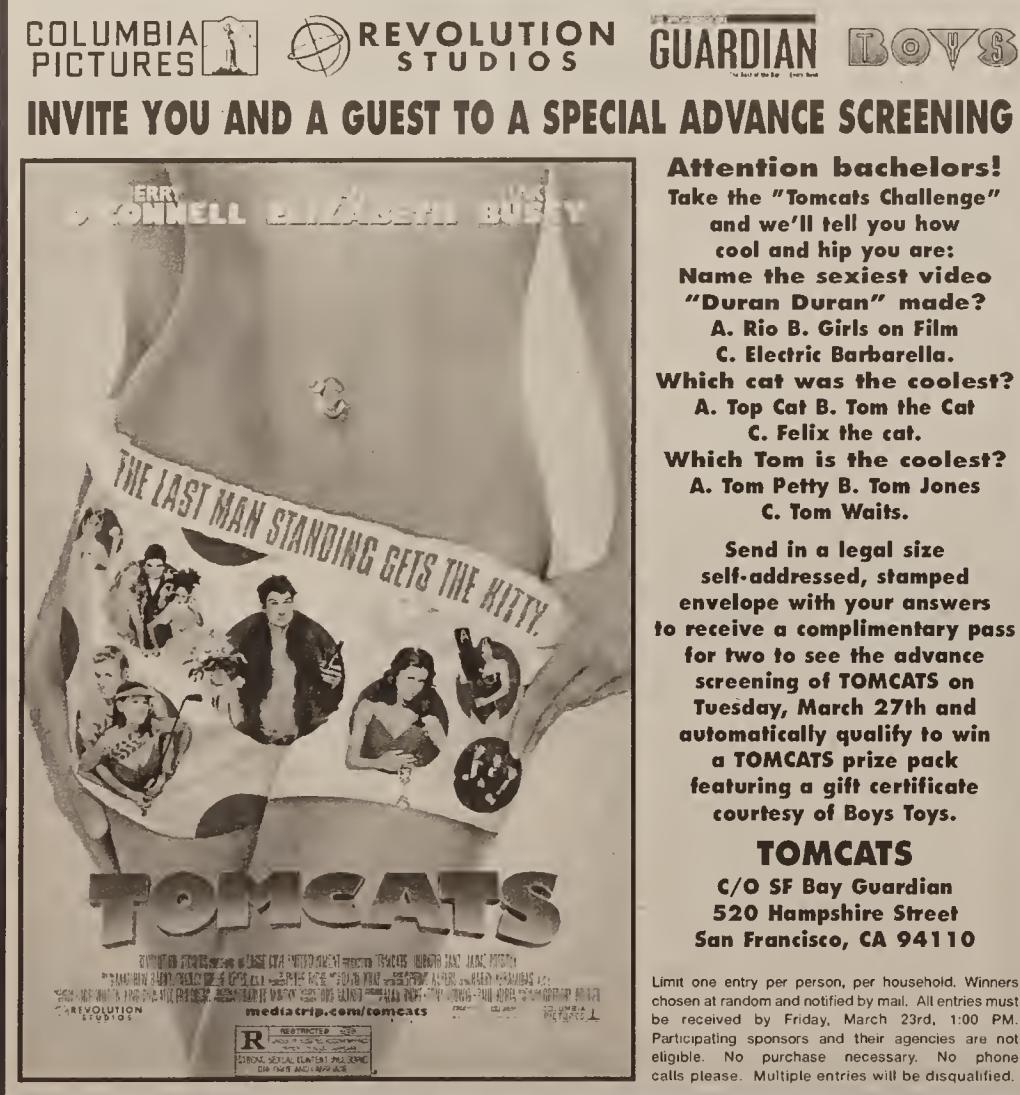
Continued on page 90

... And then there was Seagal

By Patrick Macias

By Patrick Macias

You have the right to remain silent, asshole," says alleged Tibetan monk reincarnate Steven Seagal in *Exit Wounds*, a film whose title alone is a tip-off to the complexity of character and breadth of vision contained within (i.e., none at all). If it weren't for the nominal hip-hop stylings that accompany legally beleaguered costar DMX and some hip Hong Kong influences, you'd swear it was the golden age of the reactionary action film all over again — say, 1985 to 1995, a simpler era, when being a solo force against urban crime was cool (with irony in child-size doses, if at all). *Exit Wounds* plays like an encyclopedia of numbskull-action-film-a-holica; Seagal is a lone-wolf cop who can't seem to play by the rules (see also *Cobra*). After embarrassing his peers with his use of excessive force (*Excessive Force*) during a terrorist attack (*Under Siege*), he's sent over to a "shithole" precinct where corrupt cops (*Code of Silence*) are planning to make a killing off of one of those six-figure heroin deals (way too many films to list). Shady nightclub magistrate DMX seems to be masterminding the drug purchase, but when comic relief Tom Arnold (*True Lies*) points the finger in a glaringly obvious direction, it turns out the rapper is on some kind of wholesome, family values–driven personal vengeance crusade. While any film called *Exit Wounds* has to be as dumb as a box of rocks, director Andrzej Bartkowiak (*Romeo Must Die*) delivers hot and chunky adrenaline without fail, crushing foam stunt dummies between cars and catapulting supporting characters through windshields. While Seagal himself remains the most heavily edited action star since Jimmy Wang Yu (he requires multiple cuts to land a single blow), action director Dion Lam (*Storm Riders, A Man Called Hero*) brings with him such nifty Hong Kong fireworks as a fight with power tools and an improbable shotgun yo-yo. But before you start marking points for originality, the truth is that these bits have been ripped off wholescale from that venerable 1988 Chow Yun-fat movie *Tiger on Beat*. Minus even this distinction, *Exit Wounds* offers little more than an aging aikido expert, a bunch of old tricks, and some cheap thrills that you can find on the Superstation for free. Still, when was the last time you saw a movie featuring a "Street Fight Consultant" listed among the credits?



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school's problems multiply, Daniel's clashes with ambivalent local officials escalate, and his personal and professional frustrations intensify. Despite the story's many setbacks and tragedies, this carefully crafted social critique ultimately champions those who do what they love and fight for changes they believe in. (1:57) *Rafael*. (Sabrina Crawford)

The Legend of Rita Volker Schlöndorff's post-plannedectomy *Legend of Rita* is a fascinating study of serial identity necessitated by political agitation against history's tidal pull. What's striking is the film's unwillingness to treat the political life impersonally or view it from a safe, baffled distance. A fictive composite of figures from the Red Army Faction and other extreme-left groups from West Germany's 1970s, Rita Vogl (Bibiana Beglau) is first glimpsed in her nameless cartel's glory days, as it crusades for "liberation from the class enemy." But a couple of unplanned shootings exacerbate differences of means-versus-end ideology between the five members, as well as heightening their most-wanted status throughout western Europe. Rita flees to East Germany, but news reports constantly threaten to blow her cover, necessitating fresh identity makeovers. Neither heroic nor condemning, this chronicle of Rita's serial "legends" — a

(1:47) *Embarcadero*, *Shattuck*. (Mead) **The Mexican** Stoplights and people having conversations while sitting on commodes form the twin motifs of this unshapely *Frankenstein*. However, it has its glimmering moments; Brad Pitt's farcical Mexican odyssey has a hallucinatory, Buñuelian quality to it, and atmospherically, it's the most compelling aspect of the film's many modes. As for his rocky relationship with Julia Roberts, chemistry never strikes — besides, they barely share any screen time together. Roberts instead plays Penelope held hostage. Her road-trip repartee with James Gandolfini is a horrible mutant strain of pop-psych Tarantino; still, Roberts and Gandolfini make an amusing couple, even if they do eventually wear out their welcome. It's the faded-out magical realism with which this concludes that strikes the only obviously false note. The rest, while much of it might be misguided, seems perfectly earnest. (2:03) *California*, *Century Plaza*, *Cinema 21*, *Emery Bay*, *Empire*, *Jack London*, *Kabuki*, *Metreon*, *1000 Van Ness*, *Orinda*. (Alvin Lu)

Michael Jordan to the Max Set around the Chicago Bulls' 1998 championship run, *Michael Jordan to the Max* is a must-see for any basketball enthusiast. Everybody else might as well stay home or check out one of the better *imax* flicks, like *Everest*, instead. Packed with highlights from Jordan's celebrated career, this film has a great deal of nostalgic appeal, but come on, he's only been retired for two years, and he's not even dead yet. Added to the impressive footage is narration by Laurence Fishburne, which should make the film seem like a winner. Yet *Michael Jordan to the Max* can't escape the "you can achieve whatever you put your mind to" sentimentality that is a tired component of nearly every sports movie ever made. Why not just fill the biggest screen in the world with an hour of foxy Jordan's finest moments? Until such a film is made, this will have to do. (4:6) *Metreon Imax*. (Jason Rezaian)

O Brother, Where Art Thou? At heart, *O Brother, Where Art Thou?* (which the credits tell us is based upon Homer's *Odyssey*) is a feel-good movie — problematic, because the Coen brothers have never been noted for their feelings. Still, if one must wear (in)sincerity on one's sleeve, may the shirt always look this beautiful: *O Brother* is Americana Gothic, snow-globe style. The Coens put George Clooney's callow handsomeness to good use, but we can't buy this paragon of insincerity's secret longing: to be reunited with his wife (Holly Hunter, perfectly cast yet underused). So much here is enjoyable and impressive that it seems a shame to notice how half empty the glass is in the end. But the Coens dare you not to: *O Brother* insists on your acknowledging faith, family, and love as fundamental truths when it's quite obvious that their representations are, uh, pretty inorganic. (1:47) *Bridge, Colma*, *Shattuck*. (Harvey)

Pollock An alternate title for Ed Harris's directorial debut might be *Come Back to the Gallery, Jackson Pollock*. *Jackson Pollock*, a dim gallery of Actors Studio semi-star turns orbit Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. *Pollock*'s presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's pace prevents sustained displays of passion, instead offering shorthand versions of events from Pollock's life: Barbara Turner and Susan J. Eshmiller's screenplay focuses on the relationship between Pollock and chief booster (and fellow painter) Lee Krasner (Marcia Gay Harden). A celebrity's critique of celebrity's effect on creativity, *Pollock* is a vanity project nonetheless. (1:57) *Albany*, *Embarcadero*, *Colma*. (Huston)

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Quills This carefully crafted movie version of Doug Wright's play (Wright also wrote the screenplay) directed by Philip Kaufman (*The Unbearable Lightness of Being, Henry and June*), makes square one the Marquis de Sade (Geoffrey Rush) — the man, the myth, the lech — and spirals outward. *Quills* explores how one extraordinary person affects the lives of those who are drawn to his writings and subsequently become entangled in the last years of his life, when de Sade was detained in the Charenton insane asylum under the care of one Abbé de Coulmier (Joaquin Phoenix). This being de Sade's story, Kaufman takes an appropriately sadistic-meets-cheeky approach: plenty of visceral flourishes, double entendre-laden dialogue, and a naughty sense of humor. (2:04) *Piedmont, Opera Plaza, Shattuck*. (Eddy)

Recess: School's Out (1:23) *1000 Van Ness*.

Requiem for a Dream Director Darren

Aronofsky (*Pi*) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a girlfriend in disenchanted rich chick Marion (Jennifer Connelly). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the younger trio's descent into variably delusional, panicked, exploited, and life-threatened personal hells. (1:42) *Lumiere*. (Harvey)

See Spot Run This is one dog movie that doesn't bite. David Arquette plays Gordon, a goofy Seattle mailman. Gordon's strategies for dealing with menacing mutts on his route are delightfully inventive, and Arquette's loopy charm and genuine gifts for physical comedy make this movie work. Gordon encounters FBI Agent Eleven, a dog on the run. Previously in a witness protection program, this stellar police pooch has had its cover blown. Through some rather amusing if overlong machinations, Gordon, his next-door neighbor's young son James, and the pup team up to evade the assassins hired to whack "Spot," as Agent Eleven is called by his newfound friends. Though it's obviously intended for the family market, *See Spot Run* speaks to the 10-year-old in us all. (1:34) *Century Plaza, Jack London, Metreon, 1000 Van Ness, UA Berkeley, (Mead)*

Series 7 (1:39) *1000 Van Ness*.

Shadow of the Vampire What if the actor cast as Count Orlock in *Nosferatu* was a real vampire? Director E. Elias Merhige rounds up a formidable cast, including John Malkovich (as eccentric director F.W. Murnau), Willem Dafoe (as actor-bloodsucker Max Schreck), Udo Kier (as the befuddled producer), and Eddie Izzard (as *Nosferatu*'s leading man) to spin this tale of method, mayhem, and silent filmmaking. *Shadow* starts off with great promise: the mise-en-scène is exquisite, the engaging movie-within-a-movie scenes yield eerie reenactments of the 1921 original, and Dafoe cuts a menacing, lascivious figure as the pointy-eared snaggletooth. But once Shrek starts claiming necks, *Shadow*'s pacing and script take a turn for the worse. (1:29) *Balboa, Oaks, 1000 Van Ness*. (Eddy)

Snatch A gargantuan diamond, stolen by phony rabbis, eventually lands in the hands of a psychotic gun dealer named Boris the Blade. The rock then becomes a pawn in a standoff between a boxing promoter, his gypsy ringer, and a boozie named Brick Top who enjoys feeding his enemies to pigs. But wait, there's more — like the squeaking dog, five-second transatlantic flights, and scenery-chewing Hollywood stars that pop up along the way. Several actors from director Guy Ritchie's similar *Lock, Stock, and Two Smoking Barrels* also appear, including brutally cute former British footballer Vinnie Jones. Like that film, *Snatch* exudes a charming kind of coolness: ferocious, hyper-verbal, decidedly masculine, and so overdone it's harmless. (1:43) *Four Star, Jack London, Metreon, 1000 Van Ness*. (Taylor)

State and Main David Mamet takes a very hoary idea — a film crew of the usual big-league egos 'n' nitwits descends upon a small town for location shooting, upending the local equilibrium as its own internal relations deteriorate — and gets very little fresh satirical mileage from it. The moderately amusing story benefits from performers (the large cast includes Alec Baldwin, Sarah Jessica Parker, William H. Macy, and Philip Seymour Hoffman) who make the material seem brighter

than it is, but Mamet is no natural comic writer. His humor is just condescending, occasionally obnoxious, and dependent on the black-and-white contrast between stereotyped El Lay slicksters and a postcard-perfect 1940s provincial America that really no longer exists. (1:46) *Balboa, Four Star*. (Harvey)

Sweet November Ho-hum romance about a wifey sprite named Sara (Charlize Theron) who convinces workaholic Nelson (Keanu Reeves) to move in with her for one month so she can teach him How to Love Life. They frolic in Potrero Hill, race around with poodles, parent a neighborhood waif, and mug with the cool cross-dressers downstairs ... until Sara's Terrible Secret illness rears its head. Theron and Reeves are a great-looking couple, but they generate about as much heat as a Choco Taco. (1:54) *Balboa, Colma, 1000 Van Ness*. (Eddy)

Thirteen Days Despite the presence of nominal star Kevin Costner, the focus of Roger Donaldson's film about the 1962 Cuban missile crisis is on the Kennedy brothers, cabinet members, military officials, and myriad identical-looking old white guys who all duke it out to see whose strategies prevail in response to the threat of nuclear missiles in Cuba. To the filmmaker's credit, what suspense he loses to the viewer's knowledge of how it ends is made up for with lively re-creations of the Cuban blockade, spy-plane flyovers, and Adlai Stevenson's United Nations showdown with the Russians. As JFK and RFK, Bruce Greenwood and Steven Culp re-create their historical characters on their own terms — resulting in two unexpectedly exciting performances. (2:18) *1000 Van Ness*. (Taylor)

Traffic Give Steven Soderbergh's *Traffic* credit for trying to grapple with a huge, nonfun issue (the war on drugs) on fairly populist terms. Michael Douglas plays a judge gunning for the big time — D.C. drug czarism — and

Continued on page 93

critic's choice: film

'The Fourth Dimension'

Fri/23-Sat/24, San Francisco Art Institute

After utilizing 35mm for *A Tale of Love*, Trinh T. Minh-ha shifts to more-affordable video for this between-projects feature, a diary of a four-month stay in Japan. In *The Fourth Dimension*, Minh-ha uses older architectural (sliding partition doors) and newer technological trappings to visualize the theoretical obsessions found in her books (for example, *Framer, Framed*). In the first few minutes a propulsive image of roadside lights in nightime fog shrinks down to a cube that moves left and right across the screen like a magnified Pong ball before turning into a line that opens up to fill the entire screen. Minh-ha's voice-over about time and travel in Japanese culture largely remains locked within academic abstraction ("Boundless is the surface that neither conceals nor reveals") and/or artful statements of the obvious, until the closing 10 minutes, when it provides an overtly political re-reading of "official" history. Whether studying natural terrain or neon arenas, shots rarely end up where you expect them to: a close-up of a detail within a mammoth Evian billboard gradually retreats to reveal another, identical billboard below; a passenger's view of a speeding bullet train car slowly zeroes in on the hands of a sleeping woman. Visually *The Fourth Dimension* has a drowsy, deceptively simple allure; in a sense, Minh-ha fuses and folds a series of travelogue images into a pretty package that, when opened, contains a question mark. See *Rep Clock* for show times. (Johnny Ray Huston)



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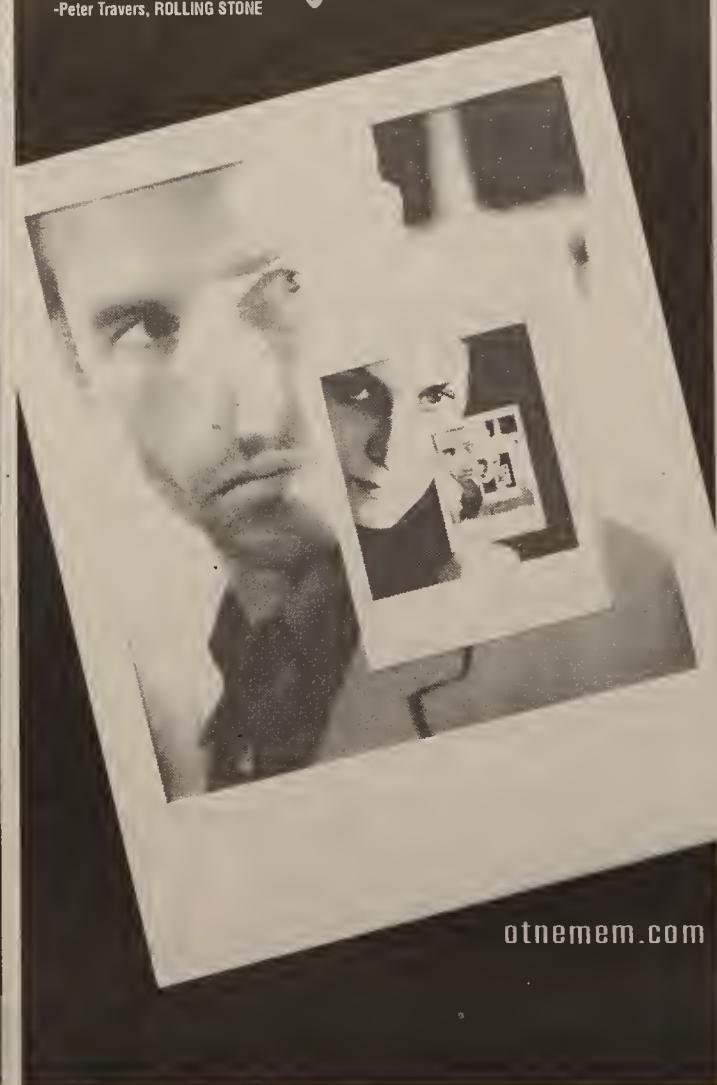
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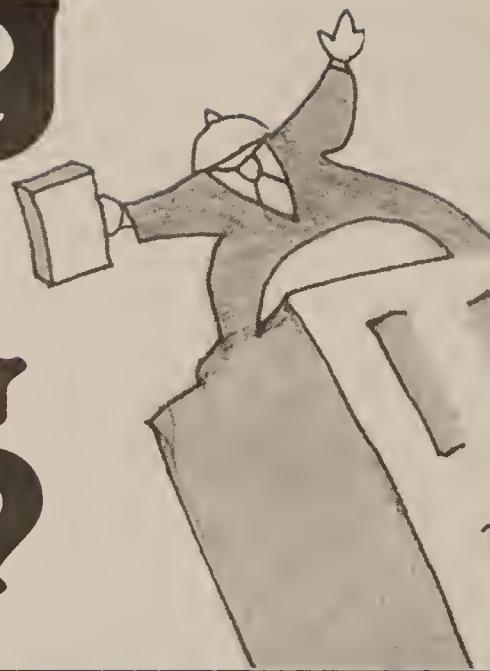
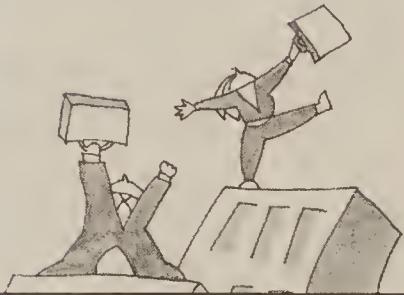


Illustration: Scott Johnson • scojo27@hotmail.com

Serious about career advancement? Be sure to pick up the April 11 issue featuring the San Francisco Bay Guardian's Careers & Education pullout supplement with a full menu of options to explore, from analysis of the ever-changing employment market to want ads from the Bay Area's hottest companies and career education providers ready to help you get the skills you need to get the job you crave.

Our supplement coincides with, and acts as the program guide to, **CareerBuffet**, a career & education fair with pizzazz. To be held at Venture Frogs Restaurant and co-sponsored by sfgirl.com of the pink slip party phenomena, insidebayarea.com and lifeprint.org this event **PROMISES NOT** to be your average cattle-call job fair.

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Ongoing

From page 91

learning beltway politics the usual hard way. Meanwhile, San Diego trophy wife Catherine Zeta-Jones is shocked to discover her husband's bankroll is 100 percent FBI-seizable. *Traffic* is an ensemble piece, and the plot threads improve the further they get from innocent victimhood. Luis Guzman and Don Cheadle are great as DEA agents who get go-between Miguel Ferrer over a barrel and really enjoy rolling him around. Benicio del Toro is a Mexican cop who licks into bigger leagues of badness. The script does little more than quick-reference the war on drugs as a propagandistic decoy for governments with more important subterranean economic machines to keep ka-chinging away. *Traffic* is expansive in length, locational sprawl, and character clutter — but its blood pressure stays all too sensibly even. (2:20) *Century Plaza, Emery Bay, Grand Lake, Metreon, Metro, 1000 Van Ness, UA Berkeley*. (Harvey)

► **When Brendan Met Trudy** Peter McDonald and Flora Montgomery star as extreme opposites who attract in the slightly offbeat boy-meets-girl tale *When Brendan Met Trudy*. Directed by first-time feature helmer Kieron J. Walsh and written by Roddy Doyle (who adapted screenplays for *The Snapper* and *The Commitments* from his novels), this Dublin-set film breathes new life into the usually listless romantic comedy genre. Absurd characters, ridiculous scenarios, and references to classic films (McDonald's character is a cine-fanatic who hands out Godard bios as gifts) combine to coax even the most cynical viewers into enjoying the infectious spark of this winking, nudging tribute to silver-screen romance. (1:34) *Opera Plaza*. (Crawford)

The Widow of Saint-Pierre Patrice Leconte's latest, *The Widow of Saint-Pierre*, takes place in 1850 on a small French-colonized island off the coast of Newfoundland. Neel Auguste (Emir Kusturica), a man sentenced to death, finds defenders in the Captain (Daniel Auteuil) and his wife, Madame La (Juliette Binoche). As Saint-Pierre's governor waits for a guillotine to arrive, he discovers that the condemned man's growing number of good deeds have combined with anti-Republic sentiment to undermine his authority. Labeling *The Widow of Saint-Pierre* as a straightforward anti-capital punishment drama overlooks the personal motives behind the Captain and Madame La's noble gestures; upon first hearing the word "guillotine," the duo kiss, seemingly intuiting that they've found a political cause that intertwines his fatalism and her romanticism. Ultimately, Madame La's pent-up passion for rehabilitating Neel places her husband in a sacrificial bind. Leconte's Cinemascope approach captures the grave splendor of Saint-Pierre's horizons and seascapes. But when this vastness threatens to dwarf the human drama, he resorts to lurching zooms and even a few spy's-eye iris effects: old tricks that never quite manage to breathe new life into well-worn art-house period-piece spectacle. (1:57) *Act I and II, Clay*. (Harvey)

► **Yi Yi** If *Yi Yi*, which won the Best Director prize at last year's Cannes Film Festival, seems like Taiwanese director Edward Yang's most accessible film, it's because it documents that process of looking back and reassessing; it seems to be Yang's commentary on how far he's come and how he's doing so far. *Yi Yi* takes the familiar and examines it outside the conventions of movies. The film tells the story of one person's life, refracted into five different people making up a family; like a soap opera, *Yi Yi* feels like several different genres en-

twined. All of these strands help to vary the mood and provide relief from one another, but it's the middle-aged father's struggle that holds down the center. Perhaps this is because the film is really about him, or perhaps it's because of Wu Nien-jen's performance; he's able to convey perfectly the feeling of a man who's more than a bit worn out by the world. (2:53) *Four Star*. (Lu)

► **You Can Count on Me** Laura Linney plays a single mom struggling to raise her son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. (1:32) *Embarcadero, Piedmont, Shattuck*. (Taylor)

Rep picks

► **Billy Liar** See "Wacky Young Man," page 47. (1:38) *Castro*.

► **Godzilla** See "Godz and Monsters," page 43. (1:20) *Red Vic*.

► **'Hidden Dragons: A Martial Arts Film Festival Celebrating 'Crouching Tiger'** The Four Star's festival showcases the *gong fu* flicks that paved the way for *Crouching Tiger, Hidden Dragon*. This week the series takes a break before returning Thurs/29 with 10 more weeks of double features. *Four Star*.

► **Movie Crazy** The New PFA Theater's three-week series of films preserved by the UCLA Film and Television Archive closes its second weekend with this seldom-revived 1932

Harold Lloyd feature, a surprisingly smart, realistic, and funny look at moviemaking. Lloyd plays a hick from Kansas who accidentally sends his handsome brother's photo to a movie studio — and is thrilled to comply when he's invited for a screen test. The identity mix-up continues as the incredibly accident-prone Harold blunders through Hollywood, wreaking havoc at each step toward his presumed "big break." The excellent Constance Cummings appears as a medium-wait, level-headed studio star who befriends our hero, while confusing him further in her on-set disguise as a vampy Spanish siren. Lacking the spectacular set pieces associated with Lloyd from his silent-era classics (*The Freshman, Safety Last!*) — until an impressive soundstage "shipwreck" climax, that is — *Movie Crazy* instead has his hapless nerd trigger an endless series of small-scale (but often screamingly funny) mishaps: ordinary objects become conduits for calamity and embarrassment wherever he goes. The other feature Sun/25 is Ernst Lubitsch's 1932 *One Hour with You*, one of his typically lewd and delightful boudoir-comedy vehicles for Maurice Chevalier. *New PFA Theater*. (Harvey)

► **Rosetta** At every level, *Rosetta* is a film about labor; that it stays on its feet and never seems labored is but part of its effectiveness. Of hard work's various manifestations throughout the film, chief among them is Emilie Dequenne's affectless and oxygen-gulping title performance, for which she won the Best Actress award at Cannes, just as the Dardennes took the festival's top prize, the Palme d'Or. As Rosetta, Dequenne does the work of Sisyphus, constantly hauling her mother, a hopeless drunk who's taken to turning tricks for booze, back into line or back into bed, then hauling herself off to work, or to look for work, every day, her crippling abdominal cramps be damned. It's a role that Dequenne not infrequently is called on to literally carry. (Michelle Goldberg) ♦

lugging 100-pound sacks of flour around a kitchen, or hauling tanks of propane across the trailer park where she lives. (1:34) *Alliance Française*. (Stephens)

► **'75th Anniversary Celebration'** Celebrate the historic Grand Lake Theatre's 75th birthday on Mon/26 with free shows of vintage films and cartoons starring Laurel and Hardy, Bugs Bunny, Gertie the Dinosaur, Flash Gordon, Felix the Cat, and other favorites. Free popcorn, too! *Grand Lake*.

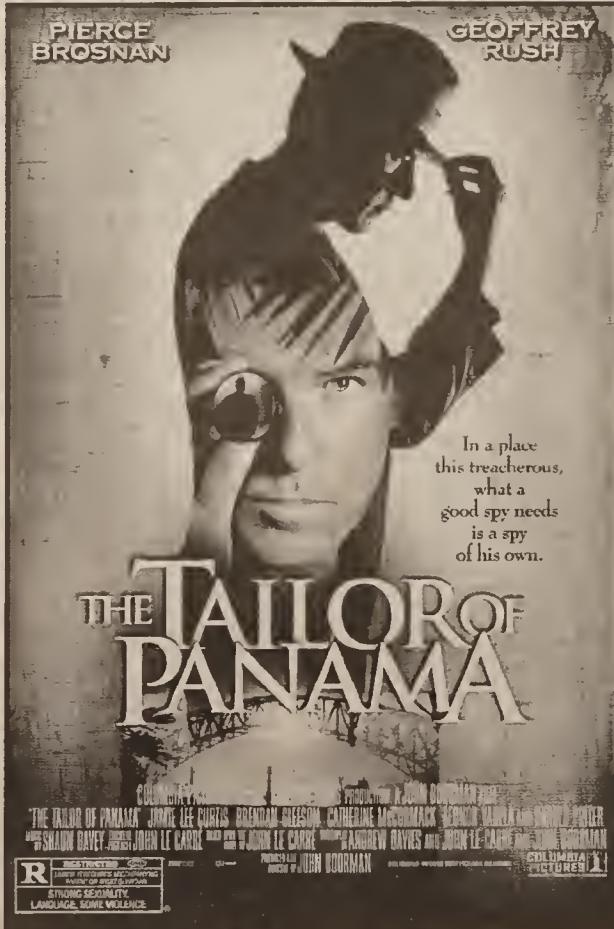
► **The Times of Harvey Milk** It's hard to imagine even the most icy-hearted cynic emerging unmoved from Rob Epstein and Richard Schmiechen's superb, Oscar-winning 1984 documentary about gay rights leader and martyr Harvey Milk. Released in a restored 35mm print, *The Times of Harvey Milk* is more than a biopic; it's an alternately exhilarating and breathtakingly sad saga about the growth of the gay rights movement in San Francisco. The first openly gay elected politician in California, Harvey Milk served only 11 months as a city supervisor before he was assassinated along with Mayor George Moscone by disgruntled conservative former supervisor Dan White, who served fewer than six years in prison for his crime. No matter how well one knows this chapter of history, the grotesque denouement to Milk's thrilling rise is wrenching to revisit, and scenes of the candlelight vigil that followed Milk's murder are devastating in their silent, sorrowful eloquence. As tragic as the story is, though, one leaves *The Times of Harvey Milk* elated by Milk's triumphs. In old footage he glows with charismatic righteousness, and images of exuberant Castro celebrations following gay rights victories in Milk-led battles remind one of the sense of delirious possibility that used to course through San Francisco's streets. (1:27) *New PFA Theater*. (Michelle Goldberg) ♦

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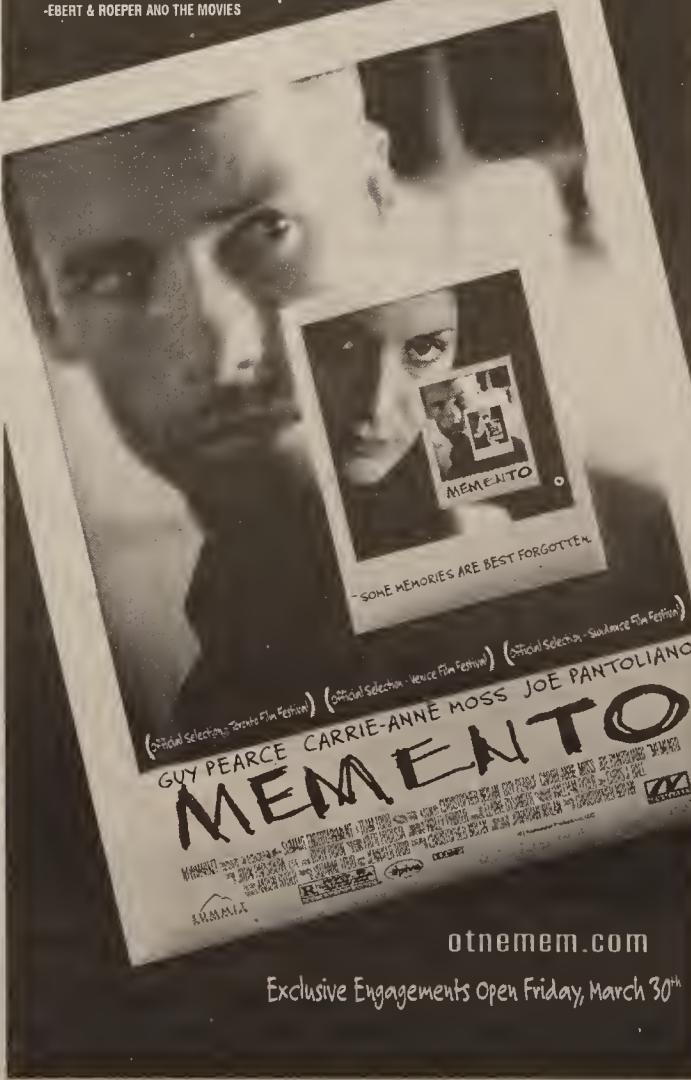
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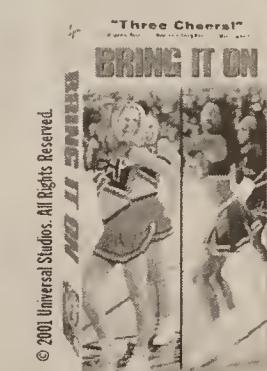
Disney's The Kid
Rated PG



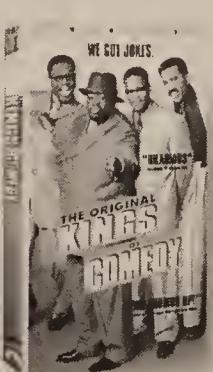
Urban Legends:
Final Cut
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Schedules are for Wed/21 through Tues/27 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. Rosetta (Dardenne and Dardenne, 1999) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. "Openscreening," bring short works or segments to share (\$3, free for contributing artists) Thurs, 8. "Animation Nite at ATA," works by local animators (\$5-10) Fri, 8. "Other Cinema"; "Psycho-Geographies by Brown + Snider," works by Bill Brown and Greta Snider (\$5 Sat, 8:30. "Anarchist Film/Video Night" Sun, 7:30. For information on this program contact the Bay Area Anarchist Alliance at (510) 239-2239, ext 6041 (\$5).

CASTRO 429 Castro; 621-6120. \$4.50-7. "Boys to Men," a collection of four gay-themed shorts Wed-Thurs, 7, 9 (also Wed, 1, 3, 5). "The British New Wave": Billy Liar (Schlesinger, 1963) Fri-Sun, 2, 4:30, 7, 9:15; A Taste of Honey (Richardson, 1961) Mon, 7; Georgy Girl (Narizzano, 1966) Mon, 9; Look Back in Anger (Richardson, 1959) Tues, 7; The Entertainer (Richardson, 1960) Tues, 9.

CLARION MUSIC CENTER 816 Sacramento; 391-1317. Free. "Australian Aboriginal Film Series," short ethnographic films. Sun, 1.

CLAY THEATRE 2261 Fillmore; 352-0810. \$5-8.50. "Eight Tales of the Hero Quest: God, Guns, and Guts"; Bullitt (Yates, 1968) Sat, midnight.

DANCE PALACE COMMUNITY CENTER Fifth St at B St, Point Reyes Station; (415) 663-1475. \$5-7. Rebels with a Cause (Garvy, 2000) Fri, 8. Director in person.

EXPLORATORIUM 3601 Lyon; EXP-LORE. \$2.50-9. "The Magic of Foley," an event illustrating how Foley artists create sound effects for movies Sat-Sun, 2.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 843-3699. \$4-7. • Dreamers (Lu, 2000) Wed-Thurs, 7:30 and Close to Eden (Mikhalkov, 1990) 9:20. • Different for Girls (Spence, 1996) Fri/23-Wed/28, 7:30 and Tale of Winter (Rohmer, 1992) Fri/23-Wed/28, 9:25 (also Sun, 5:20).

KQED 2601 Mariposa; 552-8760 or www.filmsarts.org. \$15-25. "The Best of Input," screening of eight outstanding television programs, including a documentary by Chantal Akerman (*Blood*) and the British *Queer as Folk*'s first episode Fri, 6:30-10; Sat, 11a-5:30.

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; (415) 642-8066. \$5. Out: The Making of a Revolutionary (de Vries and Collins) Wed, 7:30.

MECHANICS' INSTITUTE LIBRARY 57 Post; 393-0100. \$5. "CinémaLit": Sweet Smell of Success (Mackendrick, 1957) Fri, 6:30. Discussion precedes film.

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Film 50: History of Cinema"; The World of Apu (Ray, 1959) Wed, 3. "Experimentos Tropicais II: Recent Video from Brazil"; "Cannibalizing

the Discourse," short works from Brazil Wed, 7:30. "UCLA Film Archive Preservation": Killer of Sheep (Burnett, 1977) Fri, 7; The Times of Harvey Milk (Epstein, 1984) Fri, 8:30; "Hearst Metrotone News Collection: Newsreel Stories from the California History Project" Sat, 7; One Hour with You (Lubitsch, 1932) Sun, 5:30; Movie Crazy (Bruckman, 1932) Sun, 7.

PARAMOUNT THEATRE 2025 Broadway, Oakl; (510) 465-6400. \$5. The Birds (Hitchcock, 1963) Fri, 8.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. It All Starts Today (Tavernier, 1999) Wed-Thurs, call for times. The Taste of Others (Jaoui, 1999) Fri/23-Thurs/29, call for times. The Legend of Rita (Schlondorff, 2000) Fri/23-Thurs/29, call for times. Billy Elliot (Daldry, 2000) Sat-Sun, call for times. Best in Show (Guest, 2000) Sat-Sun, call for times. "A Worldful of Kidfilms"; Julio and His Angel (Cervera, 1997) Sat-Sun, 2.

RED VIC 1727 Haight; 668-3994. \$3-6.50. Dusty and Sweets McGee (Mutrix, 1971) Wed-Thurs, 7:15, 9:20 (also Wed, 2).

Godzilla (Honda, 1954) Fri-Sat, 7:15, 9:15 (also Sat, 2, 4). MicroCosmos (Nuridansay and Perennou, 1996) Sun-Mon, 7:30, 9:15 (also Sun, 2, 3:45, 5:30). "Whose City? Shorts by S.I. Activists" Tues/27-Wed/28, 7:30, 9:15 (also Wed, 2).

ROXIE 3117 16th St; 863-1087. \$3-7. Crouching Tiger, Hidden Dragon (Lee, 2000) 7, 9:30 (also Sat-Sun, Wed, 2, 4:30). "Oscar-Nominated Short Films," short films, both animated and live action, nominated for this year's Oscars. Sat-Sun, noon.

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 822-2885. \$4-7. "Past, Present, Future: New Bay Area Film and Video Works" Thurs, 7:30. San Francisco Art Institute, 800 Chestnut; 822-2885. \$4-7. The Fourth Dimension (Trinh, 2001) Fri-Sat, 8. Benefit for the S.F. Cinematheque (\$10-15); director in person. "French Avant-Garde of the 20s 2: Lyrical Essays" Sun, 7:30.

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. Best Boy (Wohl, 1979) Thurs, noon.

UC THEATRE 2036 University, Berk; (510) 843-3150. \$4-6.50. • The Fly (Cronenberg, 1986) Wed-Thurs, 7:30 and Scanners (Cronenberg, 1981) Wed-Thurs, 5:30, 9:30. The Legend of Rita (Schlondorff, 2000) Fri-Sun, 5, 7:15, 9:30 (also Sat-Sun, 12:30, 2:45). • Satyricon (Fellini, 1970) Mon/26-Thurs/29, 7:15 and Arabian Nights (Pasolini, 1974) Mon-Tues, 4:45, 9:45; de Sade (Endfield, 1969) Wed/28-Thurs/29, 5:25, 9:45.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "The Edge of Absolute Chaos: The Films of Alex Cox"; Death and the Compass (1996) Fri, 8. "Chumps and Superstars: Three Takes on Pro Wrestling"; Hitman Hart: Wrestling with Shadows (Jay, 1999) with "The New Life"; "La Baguette," and "BB" (all Jones, 1996-2000) and "The Minneapolis Wrestling Club" (Lightfoot, 1999) Tues-Sun, noon, 3:05. Through May 6. *



Love, laughs, and an Oscar on tap: Agnès Jaoui, Alain Chabat, and Jean-Pierre Bacri star in Jaoui's directorial debut, *The Taste of Others*.

'The Taste of Others'

Bon appétit

French screenwriter-actress Agnès Jaoui makes her directing debut with *The Taste of Others*, a comedy about chance encounters and romantic intertwining. The ever entangled web of characters includes a cynical, hash-dealing bartender (Jaoui) who winds up having relationships with a hardened bodyguard (Gerard Lanvin) and a mild-mannered chauffeur (Alain Chabat); there's also a successful but tragically unhip businessman (coscreenwriter Jean-Pierre Bacri), his bored wife (Christiane Millet), and the talented but struggling actress (Anne Alvaro) with whom he becomes obsessed. Random twists and turns of fate cause paths to crisscross, and a comedy of errors ensues as folks fall in and out of various states of love, lust, friendship, loathing, and distrust. With a nomination for Best Foreign Language Film in this year's Academy Awards — plus numerous César noms and favorable notices from the New York and Montreal film festivals — *The Taste of Others* is poised to win over American audiences with its witty, playful look at the wild roller coaster of love. (Sabrina Crawford)

Show times run Wed/21-Tues/27 and are subject to change. Times in italic are bargain matinees. Double features are noted with a •. & Wheelchair accessible. ♫ Listening device. ♪ Free, reduced rate, or validated parking. See Rep Clock, page 94, for information on rep houses and special film programs.

San Francisco

ALEXANORIA ♫ ♪ Geary/18th Ave. 752-5100. Call for times. Blow Dry, Chocolat, 15 Minutes.

BALBOA 38th Ave/Balboa. 221-8184. Best in Show Wed-Thurs, 3, 6:25, 9:45. House of Mirth Wed-Thurs, 2:45, 7; Fri-Tues, 2:50, 7:05. Malena Wed-Thurs, 1:15, 4:40, 8:05. Shadow of the Vampire 1:05, 5:20, 9:35. State and Main Fri-Tues, 1:40, 5:45, 9:45. Sweet November 3:35, 7:40.

BRIAGE Geary/Blake. 352-0810. O Brother, Where Art Thou? 4:40, 7:15, 9:45 (also Fri-Sun, 2:15).

CENTURY PLAZA ♫ ♪ South San Francisco, Noor off El Camino. (650) 742-9200. The Brothers (starts Fri) 11:40a, 2:15, 4:30, 7:20, 9:45. Chocolat 11:45a, 2:25, 5:10, 7:50, 10:20. Crouching Tiger, Hidden Dragon 11:30a, 2:15, 4:55, 7:40, 10:15. Down to Earth 11:25a, 1:30, 3:40, 5:45, 7:55, 10:10. Enemy at the Gates 12:30, 3:45, 7, 10, 15 Minutes 11:50a, 2:35, 5:15, 8, 10:35. Get Over It Wed-Thurs, 12:05, 2:20, 4:40, 7:05, 9:15. Heartbreakers (starts Fri) 11:25a, 2, 5:45, 7:45, 10:30. The Mexican Wed-Thurs, 11:35a, 2:15, 5:05, 7:15, 7:45, 9:55, 10:25; Fri-Tues, 11:35a, 2:20, 5:05, 7:45,

10:25. Recess: School's Out Wed-Thurs, 11:40a, 1:50, 4. See Spot Run 12:15, 2:30, 4:45, 7:10, 9:30. Traffic 1, 4:30 (Fri-Tues, 4:25 show replaces 4:30 show), 7:30, 10:30.

CINEMA 21 ♫ Chestnut/Steiner. 921-6720. The Mexican Wed-Thurs, 11:55a, 2:25, 4:55, 7:30, 10:05; Fri-Tues, noon, 2:30, 5, 7:30, 10.

CLAY ♫ Fillmore/Clay. 352-0810. Bullit Sat, midnight. Widow of Saint-Pierre Fri-Tues, 2:15, 4:40, 7:10, 9:40.

COLMA (METRO CENTER) ♫ ♪ 280 Metro Center, Colma. (650) 994-2503. Call for times and Fri-Tues shows. Company Man, Exit Wounds, Hannibal, O Brother, Where Art Thou?, Pollack, Sweet November.

CORONET & ♫ ♪ Geary/Arguello. 752-4400. Call for times. Exit Wounds.

EMBARCAOERO CENTER CINEMA & ♫ One Embarcadero Center, Promenade level. 352-0810. Before Night Falls 12:30, 3:30, 6:45, 9:40. In the Mood for Love Fri-Tues, 12:10, 2:20, 4:45, 7 (Fri-Tues, 7 show replaces 7:15 show), 9:30. Me You Them Wed-Thurs, noon, 2:30, 5, 7:30, 9:55; Fri-Tues, 12:45, 4:30, 7:20, 9:50. Pollock 1, 4, 7, 9:45. You Can Count on Me Wed-Thurs, 1:30, 4:30, 7:15, 10; Fri-Tues, noon, 2:30, 5, 7:30, 10.

EMPIRE ♫ ♪ West Portal/Vicente. 661-2539. Enemy at the Gates noon, 3:30, 7, 10, 15 Minutes 11:30a, 2:15, 5, 7:45, 10:30. The Gates 12:30, 3:45, 7, 10, 15 Minutes 11:50a, 2:35, 5:15, 8, 10:35. Get Over It Wed-Thurs, 12:05, 2:20, 4:40, 7:05, 9:15. Heartbreakers (starts Fri) 11:25a, 2, 5:45, 7:45, 10:30. The Mexican Wed-Thurs, 11:35a, 2:20, 5:10, 7:55, 10:35.

FOUR STAR Clement/23rd Ave. 666-3488. Malena Wed-Thurs, 1:35, 5:40, 9:20; Fri-Tues, 1:55, 5:40. Snatch Fri-Tues, noon, 3:45, 7:30. State and Main Wed-Thurs, 11:50a,

4:50, 6:45. Taboo Wed-Thurs, noon, 3:45, 7:30. Thirteen Days Wed-Thurs, noon, 6; Fri-Tues, 9:25. Yi Yi Wed-Thurs, 2:45, 8:40; Fri-Tues, 1:45, 8:45.

GALAXY & ♫ Sutter/Van Ness. 474-8700. Call for times. The Caveman's Valentine, Crouching Tiger, Hidden Dragon, Exit Wounds, Get Over It.

KABUKI 8 & ♫ Post/Fillmore. 931-9800. Call theater for show times. Crouching Tiger, Hidden Dragon, The Debut, Down to Earth, Enemy at the Gates, 15 Minutes, Get Over It, Hannibal, The Mexican.

LUMIERE & ♫ California/Polk. 352-0810. Company Man Wed-Thurs, 5:20. The Legend of Rita Wed-Thurs, 4:50, 7:20, 9:50. Requiem for a Dream Wed-Thurs, 7:40, 9:55; Fri-Tues, 5:15, 7:40, 9:55 (also Fri-Sun, 12:30, 3; Mon, no 7:40 show). When Brendan Met Trudy Wed-Thurs, 5:15, 7:30, 9:45.

METREON & Fourth St/Mission. 369-6200. Call theater for show times. Blow Dry, Chocolat, Cirque de Soleil (Imax), Crouching Tiger, Hidden Dragon, Cyber World (Imax), Down to Earth, Enemy at the Gates, Exit Wounds, 15 Minutes, Get Over It, Hannibal, Haunted Castle (Imax), The Mexican, Michael Jordan to the Max (Imax), See Spot Run, Snatch, Traffic.

METRO Union/Webster. 931-1685. Call for times. Traffic.

1000 VAN NESS & ♫ 1000 Van Ness. 931-9800. Call theater for show times. Blow Dry, Chocolat, Down to Earth, Enemy at the Gates, 15 Minutes, Hannibal, The Mexican, Recess: School's Out, See Spot Run, Series 7, Shadow of the Vampire, Snatch, Sweet November, Thirteen Days, Traffic.

OPERA PLAZA & ♫ Van Ness/Golden Gate. 352-0810. Billy Elliot Mon-Thurs, 2:40, 5:10, 7:40; Fri-Sun 1:10, 4:10, 7:10, 9:40. Faithless Mon-Thurs, 3, 7; Fri-Sun, 12:50, 4:30, 8. Quills Mon-Thurs, 2:30, 5, 7:30; Fri-Sun, 1, 4, 7, 9:30. State and Main Wed-Thurs, 2:50, 5:20, 7:50. When Brendan Met Trudy Fri-Sun, 1:20, 4:20, 7:20, 9:45; Mon-Tues, 2:50, 5:20, 7:50.

PRESIOIO ♫ Chestnut/Scott. 922-1318. Chocolat 1, 3:50, 7, 9:35 (Fri-Tues, 1:15 show replaces 1 show).

STONESTOWN & ♫ 19th Ave/Winston. 221-8182. Call theater for times. Chocolat, Exit Wounds.

VOGUE ♫ Sacramento/Presidio. 221-8183. Call for times. Crouching Tiger, Hidden Dragon.

WORLD THEATER & Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRANO LAKE & ♫ 3200 Grand, Oakl. 452-3556. Chocolat Wed-Thurs, 1, 4, 7:15, 9:45; Fri-Tues, 12:45, 3:45, 7, 9:30 (Mon, no 9:30 show). Exit Wounds Wed-Thurs, noon, 2:30, 5, 7:30, 10; Fri-Tues, 12:15, 2:30, 4:45, 9:45

(Mon, no 7:15 show). The Mexican Wed-Thurs, 12:30, 3:45, 7, 9:30. Say It Isn't So (starts Fri) noon, 2, 4, 6, 8, 10. Traffic Fri-Sun, Tues, 1:15, 4:15, 7:45; Mon, 7:45.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. The Brothers (starts Fri) 11:15a, noon, 1:40, 2:25, 4:10, 5, 7, 7:45, 9:30, 10:20; Fri-Tues, 11:45a, 2:15, 4:55, 7:30, 9:45, 10, 15 Minutes Wed-Thurs, 11:10a, 2, 4:50, 7:40, 10:35; Fri-Tues, 11:10a, 1:55, 4:40, 7:25, 10:15. Get Over It Wed-Thurs, 11:25a, 1:30, 3:45, 5:55, 8:10, 10:25. Hannibal Wed-Thurs, 10:45a, 1:35, 4:30, 7:30, 10:30. Heartbreakers Fri-Tues, 11:05a, 2, 4:50, 7:50, 10:45. The Mexican 11a, 1:55, 4:45, 7:45, 10:40. See Spot Run 11:35a, 2:05, 4:40, 7:15 (also Wed-Thurs, 9:40). Someone Like You (sneak preview) Sat, 8. Traffic Wed-Thurs, 12:15, 3:40.

PARKWAY 1834 Park, Oakl. 814-2400. Before Night Falls Fri-Tues, 7, 9:45. The Pledge Wed-Thurs, 6:30. Rocky Horror Picture Show Sat, midnight. Shadow of the Vampire Wed-Thurs, 7, 9:45; Fri, Mon-Tues, 6:30; Sat, 6. Snatch Wed-Fri, Mon-Tues, 9:15; Sat, 9.

PIEMONTE ♫ Piedmont/41st St, Oakl. 843-3456. Blow Dry Wed-Thurs, 4:10, 9:40. Crouching Tiger, Hidden Dragon Wed-Thurs, 4:20, 7, 9:30 (also Sat-Sun, 1:15). Faithless Wed-Thurs, 6:30. Quills Fri-Tues, 3:45, 6:30, 9:10 (also Sat-Sun, 1:10). You Can Count on Me Wed-Thurs, 4, 6:45, 9:15; Fri-Tues, 4:30, 7:15, 9:50 (also Sat-Sun, 1:40).

Berkeley area

ACT I AND II ♫ ♪ Center/Shattuck, Berk. 843-3456. Crouching Tiger, Hidden Dragon 7, 9:30 (also Sat-Sun, 1, 4). Widow of Saint-Pierre Fri-Tues, 7:10, 9:40 (also Sat-Sun, 1:10, 4:10).

ALBANY & ♫ 1115 Solano, Albany. 843-3456. In the Mood for Love 6:45, 8:50 (also Sat-Sun, 1:15, 4). Pollock 6:30, 9:10 (also Sat-Sun, 1, 3:45).

CALIFORNIA ♫ Kittredge/Shattuck, Berk. 843-3456. Chocolat 6:45, 9:15 (also Fri-Sun, 1:35, 4). Enemy at the Gates 7, 9:40 (also Fri-Sun, 1:20, 4:10). The Mexican 7:15, 9:50 (also Fri-Sun, 1:45, 4:20).

ELMWOOD 2966 College, Berk. 649-0530. Call for shows and times.

EMERY BAY & ♫ 6330 Christie, Emeryville. 420-0107. Call for times. Chocolat, Crouching Tiger, Hidden Dragon, Down to Earth, Enemy at the Gates, Exit Wounds, 15 Minutes, Get Over It, Hannibal, The Mexican, Traffic, 3000 Miles to Graceland, Traffic.

OAKSVILLE & ♫ 1875 Solano, Berk. 526-1836. Malena Wed-Thurs, 6:30; Fri-Tues, 7 (also Sat-Sun, 3). Panic Wed-Thurs, 7. Say It Isn't So (starts Fri), 6, 8, 10 (also Sat-Sun, 1:15, 3:45). Shadow of the Vampire Wed-Thurs, 8:45; Fri-Tues, 9 (also Sat-Sun, 1, 5). Snatch Wed-Thurs, 8:20.

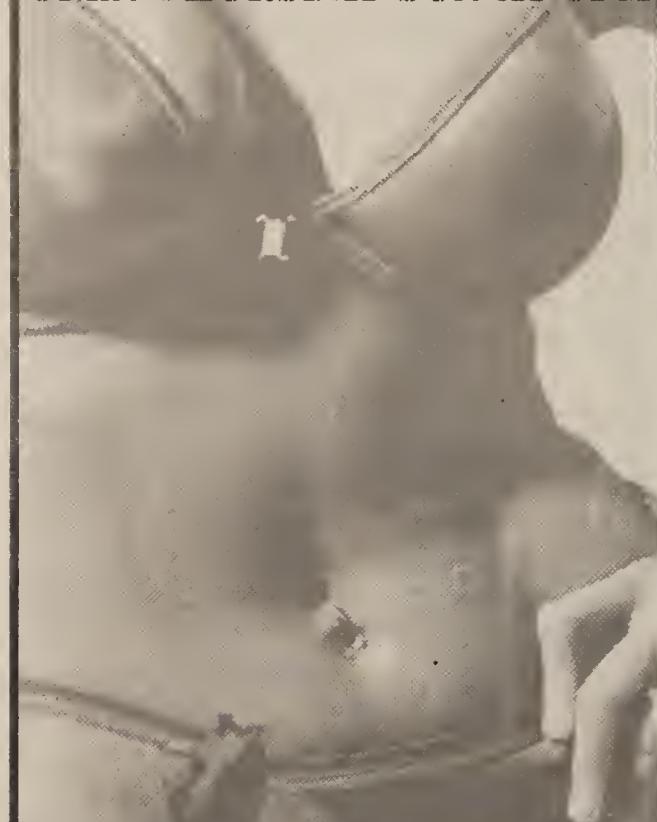
ORINDA & ♫ 4 Orinda Theater Square, Orinda. 254-9060. Blow Dry Wed-Thurs, 6. Chocolat 6:30, 9 (also Sat-Sun, 12:30, 3:30). Crouching Tiger, Hidden Dragon Fri-Tues, 7, 9:30 (also Sat-Sun, 12:30, 3:30). The Mexican Wed-Thurs, 7, 9:40; Fri-Tues, 6:45, 9:15 (also Sat-Sun, 12:45, 3:45). Traffic Wed-Thurs, 8.

SHATTUCK CINEMAS & ♫ 2230 Shattuck, Berk. 843-3456. Before Night Falls 2, 5, 8. Best in Show Wed-Thurs, 12:55, 5:20, 9:50; Fri-Tues, 12:55, 3:05, 5:10, 7:20, 9:25. Billy Elliot 1, 3:30, 6, 8:30. Blow Dry Wed-Thurs, 3, 7:40; Fri-Sun, 4:10, 7:05, 9:25. 15 Minutes 1:30, 4:10, 7 (Fri-Tues, 6:50 show replaces 7 show), 9:40. The House of Mirth Wed-Thurs, 1:05, 6, 9; Fri-Tues, 2, 5, 8:15. Me You Them 12:50, 3:10, 5:25, 7:35, 9:55. O Brother, Where Art Thou? 1:55, 4:30, 6:55, 9:30. Quills Fri-Tues, 1:15, 4, 6:45, 9:35. Series 7 Wed-Thurs, 1:10, 3:20, 5:30, 7:40, 9:50. You Can Count on Me 1:45, 4:15, 6:50 (Fri-Tues, 7 show replaces 6:50 show), 9:15.

UA BERKELEY ♫ 2274 Shattuck, Berk. 843-1487. Call for times. Cast Away, The Cave-Man's Valentine, Down to Earth, Get Over It, Hannibal, See Spot Run, Traffic. ♦

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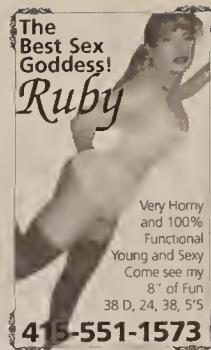
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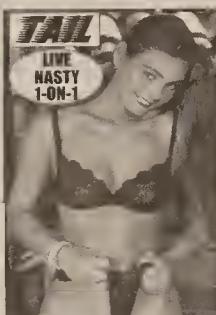
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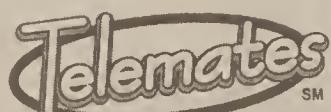
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C GUARDIAN **connections**

CASTING CALL

Comely JPF, European sensibility, eight-year-old understudy, seeks leading man, 45-58, smart, tender-hearted, communicative, like me! **9423**

JUST WANNA HAVE FUN

Italian SWF, 22, 5'6", brown/brown, likes cooking, sports, running, working out, walks on the beach, movies, reading, clubs. Seeking fun-loving outgoing SM for friendship first. **9425**

AN UNPRETENTIOUS BEAUTY

Eyes that speak of intelligence, sensuality, tenderness, honesty. Are these eyes for you? Very youthful, early 50s, voluptuous artist, seeking tender, generous, handsome, sophisticated SWM, 45-55. **9422**

SHOOTING STAR

Sexy tr-racial SF, 18, seeks party, 18-25, for clubbing, racing, raving, misadventures in San Francisco. **9399**

EXOTIC WOMAN

Beautiful SBF, 5'6", 130lbs, models on the side, very athletic, enjoys movies, jazz, walks in the park, loves to laugh. seeks M/SWM any age, for dinner, coffee? Must be financially generous, no games please. Will answer all calls. **9424**

39, educated, sincere, passionate, and no children, seeks WPM, 45-58, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. **7779**

SEXY BIWF SEEKS BLACK GENTLEMAN

Seeking leftist partner, 50s, to explore wilderness canyons and the labyrinths of our minds, to soothe each others wounds and rejoice in our triumphs. We are compassionate, humorous, seekers of self-knowledge, playful, tenacious, and wise... **9441**

WHIP APPEAL

seeks her man. Slim, lovely SBF, 5'9", into cafes, film, architecture. Seeking healthy, active, educated man, 29-39, N/S, N/Odrugs. Be emotionally secure. **9443**

EVENING OF ECSTASY

Fufill your sexual desires and needs. Let me please you. Generous gentlemen only, please. Will travel to you. **9448**

WEEKDAYS ONLY PLEASE!

Slender, buxom, attractive SWF, young 39, brown/brown, extremely sensual, classy, seeks financially accomplished, helpful hearted SWM, who needs/desires, discreet, reliable, feminine companion/friend, LTR. **9429**

BE MY ARTISTIC ENDEAVOR

Athletic, energetic SF, 33, enjoys romantic dinners, walks on the beach, socializing with friends. Seeking SM with similar interests for dating. **9529**

CARAMEL-TANNED AFRICAN BEAUTY

Desirable, feminine, youthful, petite, educated, personable, internationally and multi-cultural diverse, with a quality lifestyle; seeks gentleman for friendship, possibly long-term companionship, 38-50, SBF+, honest, respectful, compassionate, physically fit, health conscious, educated, racially and ethnically diverse, confident independent thinker, risk-taker, financially successful, N/Odrugs, N/S, light drinker. **9527**

SWEET AND SHY

Curvy, shy, warm, outgoing, gentle, peaceful SF, 49, S'4', 150lbs, brown/brown, light complexion,

enjoys sunshine, spring and summer, walks in parks, picnics, beaches. Seeking male, similar age and interests. **9321**

RADIANT, RETRO REDHEAD

SWF, youngish 50, S'4", fit, slender, very attractive, self-sufficient,

straightforward, good-hearted, affectionate, playful, humorous,

at home in blue jeans, by no means a square or a freak, enjoys outdoors, flea markets, rock and roll, movies, cooking, hiking, camping, laughing, conversation. **9327**

FULFILLING A FANTASY

BF seeks two males to fulfill a fantasy of being with two guys at the same time. **9198**

WOOKIN' PA NUB

Old-school girl, 22, seeks another punk rocker or skater to check out the scene with. Art student, believe in fate, silly sense of humor, smoker. **9051**

GREEK GODDESS

Tall, attractive, slender goddess, 36, S'10", sensual, open, vivacious, educated, seeks tall, kind, accomplished, communicative SWM, 35-45, to share pleasures, possible LTR. **9048**

SEEKING WEALTHY GENTLEMAN

Discreet SBF, 40s, seeks wealthy, financially secure SWM, 35-70, for fun, lunch and more. No games please. **9164**

SUNSHINE DAYDREAM

Attractive, petite, slim SWF, 43, homeowner, ex New Yorker, still digs rock/roll, politics, enjoys outdoors. Seeking fit, down-to-earth female, 40-50, with similar interests. **9422**

BLACK DIVA ARTIST...

30s, seeks jungle brother. Rescues me from the city! I'm fully equipped: sweetness, height, beauty, playfulness, hybrid bike. You: communicative, kind, 28-34. **9884**

RING MY BELL

Luscious, large, intelligent beauty seeks a partner for love and enjoying life. Our lives are great. Together, we'd be spectacular! **9548**

WOMAN LIKE CHOCOLATE TOO

BF, 37, small build, educated, sexy, seeks WM professional safe, disease-free, financially secure, for mutually beneficial friendship. No games. **9040**

VERY NICE ASIAN

Very attentive, sexy, sweet, sincere SA, 29, nice smile, warm, romantic, good cook. You: SWM, kind, successful homeowner. For you, I will take care and make your dreams come true. **9485**

PROGRESSIVE SEEKS SAME

Leftist, writer activist, seeks intelligent, progressive men, who want to change the world for intellectual stimulation and fun. I like exploring new places and ideas, getting high. **KPFA**

F SEES INTELLIGENT M

SWF, 40, no children, N/S, with both a creative side and a pedestrian side. Seeking intelligent man, 35-45, who can appreciate a quirky girl. **9024**

MOOEL'S COSMETIC SURGEON

said I look 15 years younger. Bustly, slender, extremely sensual, dark-eyed SWF, feels 20s, trapped under the slight "weathering" of 40, seeks SWM, philanthropist. **9488**

IS THIS YOU?

Oateless Ova, 28, seeks fun, intelligent sparring partner. Young urban professional diva of color, loves hip hop. Seeking charming, fun, art/music-loving man of color. 28-35. **9216**

JUST ME

Shapely OBF, 49, S'4", 150lbs, brown/brown, light complexion, enjoys sunshine, spring and summer, walks in parks, picnics, beaches. Seeking male, similar age and interests. **9321**

EMPHASIS-PASSION

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **9317**

IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **9317**

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Cost is \$1.99 per minute. You must be at least 18 years of age.

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Place a FREE ad!

Call 1-877-895-7996. It's FREE to place your ad in print, online, to set up voice mail, end to retrieve your messages! The Bay Guardian sponsors many personal events. Call 415-487-2566 to inquire about upcoming events.

JEWISH CHER TYPE

49, transplanted Mamian, seeks financially secure, tall SWM, non-smoker, non-drinker 50-65, sense of humor is vitally important, likes garage sales, scrabble, pool, dining out, theater, must love dogs. Looking for honesty for LTR. **9547**

HELLO

Are you an honest, loving, caring, no vices SWM, tall 50-65? Me: 49, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. **9547**

READY...SET...GO!

Full-figured SBF, 37, seeks SW/Asian-Indian male, East Bay area. Prefer long beautiful hair, cocky, well-endowed, attractive, sensual, honest, easy-going. No games/drugs/kids. HIV for fun and friendship. **9867**

ERIC RONNER'S AUTUMN TALE

Isabell looking for Gerald for a 30-something Magali! Only serious interests interviewed. Are you her type? See the movie and think about it! **9511**

SART CATCHER

Dark as coffee with a dash of cream. SBF Scorpio, 25, 4'11", 195lbs, enjoys movies. Seeking casual dating, possible LTR. **9546**

SMART & SEXY

SWM, 36, enjoys dining out, movies, quiet evenings at home. Seeking SF for friendship first. **9544**

LOOKING FOR LOVE

Eccentric brew master, publisher, photographer, vigorous and 60ish, seeks woman to share gardening, cooking, travel, enjoyment life together. Would love if she has voluptuous figure. **9546**

HANDSOME, FUNNY, POLITE

Athletic, outgoing SWM seeks intelligent, feminine lady, 21-35. Should love adventure and literature. Break through and you will be the center of my universe. **9543**

YOU ARE TRULY BEAUTIFUL

Mature-minded world traveler wants to settle down in the city with someone pretty, poised, and wants kids. I speak Japanese, some French. **9438**

CUTE GERMAN MALE

Attractive male 36, seeks attractive, cute single female, 25-40, for dating relationship. **9449**

ONE IN A MILLION

Out-going, charming SWM, 40, 6'2", 240lbs, dark blond/baby blue, enjoys hiking, traveling, dancing. Seeking attractive, intelligent, affectionate, passionate SF. **9451**

EXPERT CUNNINGLINGUST

No reciprocation necessary, age/race unimportant. Please be clean and healthy. Please be wet and ready to get off. Guaranteed satisfaction. **9452**

SENSITIVE, NURTURING...

stud muffin, SWM, 5'9", blond, athletic, good communicator and listener, N/S, N/D, enjoys having fun, travel. Wants to love and be loved. Seeking life partner. **9453**

JEWISH LADY SOUGHT

Educated, professional European SWM, 40+, enjoys music, art, reading, movies, outdoors. Desires an intelligent, busy female, for passionate dating. **9432**

FUN AND ADVENTUROUS

SM, 31, likes going out and having fun. Seeking outgoing, fun, attractive SF for fun. **9533**

HEY WILD ONES!

SM, 6'2", 190lbs, likes the outdoors, motorcycle riding. Seeking outgoing, fun, energetic SWF for dating. **9407**

LOOKING FOR FREAKS

SM, 31, 225lbs, muscular build, seeks cool, outgoing, open-minded females for friendship first. **9527**

LONG LEGS/SHORT SKIRTS

Dentist/musician SWM, 47, likes people, music, and travel. Seeking intelligent, social WF trapped in a show girl's body. **9431**

TO LOVE IS TO LAUGH

Sincere, well-balanced but loving, sometimes goofy SWM seeks intelligent, classy but slightly kooky woman with monogrammed LTR goals. **9433**

SEEKING BLACK FEMALE

Single male, 23, makes music and web sites. Seeking black female, 18-45, who is ready to have fun in the Bay Area. All replies answered. **9426**

C GUARDIAN **connections**

Place your ad by phone.

Call (877) 895-7996.

MERRY WIDOW SEEKS LOVE

East Bay, sweet, intelligent, financially secure beauty seeks professional S0-S6 culturally diverse, with social interests and similar qualities. **9698**

EMOTIONALLY AVAILABLE

WF 22, S'B", seeks guy who has direction and motivation, wants to have fun and knows how to be honest. Hopefully develop friendship and relationship! **9663**

NUDE SLEEPER SEEKS PARTNER

OWF, 27, enjoys sleeping in the nude. Seeking strong, independent male who knows what he wants and enjoys going after it. **9869**

SEEKING FUN RELATIONSHIP

This WF, 31, sees a man over 4S, who is interested in any type of relationship. **9867**

THE BALI

Environmentally friendly WF, 36, enjoys pickles, black licorice, and KQEO's Michael Krasny. Seeking man, 30-44, who uses words that I don't know. **9848**

EXPRESS YOURSELF!

Don't repress yourself. SF, 21, 5'4", 145lbs, likes clubbing, beaches, strip clubs. Seeking funny guy who knows how to have a good time. **9848**

LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. **9696**

RHOMER'S AUTUMN TALE

Isabell looking for Gerald for a 30-something Magali. Only serious interests interviewed. See the movie and think about it! **9674**

BI COUPLE SEEKING EROTICA

Start writing your ad OR click on

"continue" below and we will write

your ad using the profile information you have submitted.

9455

IT'S A GROUP THANG

Nice-looking BM, 38, 6', 235lbs, seeks sex club partner, female/couple. You are adventurous, openly, uninhibited, nice shape, craving sex club experience. **9447**

SEEKING BLACK FEMALE

Single male, 23, makes music and web sites. Seeking black female, 18-45, who is ready to have fun in the Bay Area. All replies answered. **9426**

LOOKING FOR ADVENTURE

SM, 27, likes nightclubs, hanging out with friends, having fun. Seeking fun, outgoing, adventurous SF for going out with. **9534**

BORED - WANT TO HAVE FUN

Start writing your ad OR click on "continue" below and we will write your ad using the profile information you have submitted.

9455

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WE REALLY NEED TO KNOW!

Place your FREE 25 word CONNECTIONS ad, record your outgoing voicemail greeting (also FREE) and you could win tickets for two to the hit Broadway musical Saturday Night Fever at the Orpheum Theater, April 11th.

SATURDAY NIGHT FEVER

Call us toll free 24 hours a day at 1-877-895-7996 to place your ad. Set-up your outgoing message before 5pm on Wednesday, April 4 and you'll be entered in a random drawing for two tickets to the show.

<

ADVENTUROUS & LAID-BACK

Friendly, fun SWM, 23, 6', 250lbs, blond/hazel, enjoys riding motorcycles, beaches, playing guitar. Seeking S/F, N/S, with similar interests, for friendship first. **29427**

COUNTERPART?

Attractive, intuitive, slim, sensual S/P/M, S2, only slightly kinky, likes literature, music, and metaphysics. Seeking SF with matching qualities. Let's Francophones sont bienvenues. **29415**

ADORABLE & HUGGABLE

Longhaired SAM, 34, counselor, likes arts, nature, ping pong, movies, martial arts. Seeking gal for smart conversation, play, excitement, friendship, and LTR. **29418**

HARRIED INTELLECTUAL

Musician seeks humorous, elf-like rabble-rouser. I him, you be her, and we be happy. **28680**

FULL BODY MASSAGE

Mature WM gives free, total body massages to full-figured black women. I offer total release and pleasure! **29138**

SHY, INTELLIGENT...

healthy, 8PM, 50s, N/S, N/O, seeks smart, attractive, Filipino lady, 30-50, for movies, dining, traveling. **29123**

COOL, HARD BODY

WM, 5'10", 180lbs, short blond/green, nice body, seeks nice-looking SF fun times, possible LTR. **29405**

JUST LOOKING FOR FUN

Is there a woman into having fun with a well-adjusted, attentive, passionate, financially secure, good-looking guy, young-looking 47 (giving on 25)? Seeking female, 35-50. **29410**

WORTH THE CALL

Sincere, romantic, considerate, musically talented SAM, S'8", 160lbs, enjoys playing piano, meeting people, traveling. Seeking sincere, marriage-minded SF, 30-45, for LTR. **29411**

BLACK FEMALE

Articulate, down-to-earth, fit black man, 40s, 6', loves reading, jazz. Seeking the same hue for dating. **29413**

PROGRESSIVE...

traveled, interesting, poly-lingual, fit, fun SWM, 42, overwhelmed by Stockton culture, seeks female for weekend hiking, skiing, movies, museums, dining, dancing, maybe more. Help! **29414**

BAY TO BREAKERS...

is coming soon. Seeking daring SWF, 27+, to join SWM, 43, to walk the course au natural and other similar events and places. **29416**

MARRIED ASIAN WIFE?

Looking for an attractive, trim, and happy man in his late twenties to discreetly love you the way "he" used to? **29417**

LOOKING FOR YOU

SBM, 37, 200lbs, bald head, goatee, athletic build, sense of humor, seeks SF for friendship first, possible LTR. **29339**

LOOKING FOR ADVENTURE

SWM seeks smart, trustworthy, beautiful SF, race unimportant, for friendship first, possible committed LTR. **29337**

WORTH THE CALL

SWM, late 30s, 6', seeks generous, mature SF, 35-50, for mid-day rendezvous. Must be discrete. **29339**

AD OF THE WEEK

I'LL BE THERE FOR YOU

Athletic S8M, 26, 170lbs, redish-brown/brown, enjoys sports, clubs, dining out, movies, cooking, music, intellectual conversations, massages. Seeking outgoing, attractive, smart, sexy young lady. **29383**

WILLING AND ABLE MAN

Well-endowed SWM, 25, 6', 195lbs, brown/blue, seeks woman to please in any way possible. I desire to be your love slave. **28650**

MUSIC IS MY MISTRESS

Tall, fit, funny, charming SHM seeks SF, 40-50, NS/N/Y, for romantic or platonic dates, at local clubs and festivals. **28678**

CREATIVE PERSON

Eclectic, but down-to-earth artist, 28, smoker, no children, seeks friendly muse, 20-40, to explore creative clarity with. **29250**

SEEKING THOUGHTFUL WOMAN

If you're sensitive and intelligent, 35-55, I would like to hear from you. OWM, 51, no kids, lives and works here in SF. **29232**

LONELY, NICE GUY

Exciting, fun guy, 31, 6', 180lbs, blond/green, enjoys movies, beaches, eating out, football. Seeking honest woman, 18-38, for friendship first, possible LTR. **29227**

THERE IS NO HEADLINE

Assume a Jenny Jones show (classy, ebony babe, 30+, with cleavage, cleavage, and more cleavage). Are you blessed? This strong, generous, handsome OWP/W awaits you. **29382**

RETIRED BOHEMIAN

Tall, economically independent SWM, (over 63) poet, philosopher, progressive thinker, interested in responsible heathenism, non-separatist feminism, creative visualization, dining out, meaningful dialogs and LTR. **29240**

PSYCHIC PHENOMENON

Stocky GWM, artist, 50s, on 9th life, into arts, past lives, Atlantis, alien visitations and ESP, astrology. Religiously incorrect. Looking for gay male with similar interests. **29228**

HARD SPANKINGS NEEDED

WM, 40s, tall, slim, nice, smooth, exercised buns, healthy, seeks warm dad/brother for hand/strap. Any age, any race. No sex. **29246**

FEED THE NEED

Hungry white tongue seeks neglected black pussy to dine on. Licking good time. Call for oral massage. **29333**

©2001 BY MATT GROENING

LIFE IN HELL



WHO AM I?

Stable, fun, easygoing, open-minded, adventurous SM, 26, 5'10", brown/green, good shape, seeks open-minded, confident, sensuous woman who knows how to have fun. **29335**

LET'S TRY SOMETHING NEW

SWM seeks smart, trustworthy, beautiful SF, race unimportant, for friendship first, possible committed LTR. **29337**

WANNA HAVE SOME ADULT FUN?

Intelligent, fun-loving, handsome SM, 31, would love to meet a beautiful woman, 18-35, with no inhibitions, hang ups, or baggage. **29210**

I AM READY FOR...

anything you can throw at me. College educated single white male, 33, non-smoker, seeks female for fun, friendship, maybe more. **29211**

YOU A SWEETHEART?

I need a nice guy, 21-34, who is looking for a sweet, nice woman. I'm tired of all these mean men! **29218**

MARRIED? LOVELY?

Tall, handsome, playful, understanding WM, 38, seeks like-minded woman for safe, discreet, erotic relationship. Delightful rendezvous location. Let's embrace what we need. **29219**

KING-SIZED HERSEY BAR

Can we be lovers/playmates? I'm an intelligent tall, muscular, well-hung, chocolate man, love to travel and ready to satisfy. **29210**

ARE YOU THE ONE?

SM, 27, S'8", slim build, brown/blue, occasional smoker, not religious, seeks SF, 20-28, for possible relationship. **29201**

NO HOLDS BARRED

Extremely hardcore, kinky, freaky, wild OWM, 36, 5'11", 215lbs, black/brown, enjoys oral sex, massages, being licked from top to bottom, doggy style position. **29206**

EAST COAST ATTORNEY...

and investment banker relocating, SM, 36, S'8", 157lbs, knows no one. Seeking SF, 28-38, for friendship/LTR. **29047**

CUDDLING AND SNUGGLY

Well-endowed 24 year old likes to be paid attention to. Seeking a young woman to enjoy sensuality. **29214**

PLEASE ME

Sexy, attractive SM, 6', 210lbs, people person, loves children, music, and trying new things. Seeking attractive, voluptuous, black woman, 20-40, outgoing, aggressive, straightforward, and adventurous. **29769**

CURDLES SOUL WORK

Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, family, and community. **29521**

SAM SEEKS TATTOOED GIRL

Heavily tattooed musician, with long hair, seeks stylish SWF, for bar-hopping/liv shows, and dining out, possibly LTR. **29172**

SYMBOTIC RELATIONSHIP

Handsome, intelligent, tall, athletic man offers charm, conversation, entertainment, healing, sex appeal, psychic readings, and more to a special, generous woman. **29046**

WOMAN TO TALK & SMILE

Hard-working SWM, 33, S'10", 200lbs, never married, no kids, enjoys working out. Seeking sweet, tender-hearted SF, 18+, with a sexy smile. **29878**

BLACK WOMAN WANTED

Black woman, who's body and spirit I can lift. Educated SWM, contractor, S'9", 158lbs, N/S, enjoys swimming, singing, vegetables, laughter. **29871**

SEEKING THAI

SWM, 32, N/S, 5'10", brown/brown, seeks SF, 18-40, 4'-6', for friendship first, possible LTR. **29862**

WANT HONEST SWAMP CHICKEN...

moon cricket or knuckle-dragging sea monkey. Open-minded, fun-loving SM, 49, hard-working man seeks SF, 29-49. **29863**

WIN MY HEART

SWM, 55, 6'2", drinker, gray/blue, seeks SF for friendship first, possible LTR. **29865**

ITALIAN STALLION FOR YOU!

Very attractive, funny, intelligent, well-established Italian WM, 28, 6'4", 225lbs, seeks SF, 18-28, for relationship. **29866**

HANDSOME, SINGLE DBM

Tall, professional, educated, seeks attractive, slender female any race for social and outdoor activities. **29691**

EUROPEAN-CANADIAN

SM, 5'8", mellow, older world traveler, dancer, with casual lifestyle, would like to meet sexy, vivacious, youthful, fun-loving life companion. **29885**

STYLISH STATEY?

Tall, loving SWP, 48, homeowner, musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady. **29860**

ATTRACTION, SMART

Intelligent, attractive, sensitive SM, 49, 5'11", 150lbs, per choice/brown, medium build, father, likes movies, basketball, clubbing, dancing, San Diego, fun times. Seeking attractive lady, who speaks her mind. **29139**

LOOKING FOR FRIEND

SM, 29, 6'1", 190lbs, bald by choice/brown, medium build, father, likes movies, basketball, clubbing, dancing, San Diego, fun times. Seeking attractive lady, who speaks her mind. **29154**

USUAL STUFF

Me: 29, 5'7", 155lbs, per choice/green, medium build, father, likes movies, basketball, clubbing, dancing, San Diego, fun times. Seeking attractive lady, who speaks her mind. **29154**

PAL, PALE-SIZED...

Giant, fat, 5'11", 240lbs, long hair, light brown eyes, loves basketball, football, movies, winning and dining, partying. Seeking outgoing lady who speaks her mind. **29206**

PALE, LARGE-SIZED...

chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, need Goldilocks to punish for eating porridge. SHM, S'8", 260lbs, needs petite SF, 22-32, forever. **29203**

NOPELESS ROMANTIC

Athletic, adventurous, outgoing SWM, 24, N/S, loves the outdoors, trying new things, having fun. Seeking outgoing, adventurous, fun SF for dating and having fun. **29205**

MR. BIG TIME

36, handsome and fortunate, looking for beautiful young woman, 18-29, for mutually beneficial relationship. Call for details. **29206**

GOT AFRO?

Berkley artist, 39, athletic, endowed, N/S, good cook, seeks adventurous Oakland woman: not materialistic, intelligent, humorous, womanly thick ass; for relationship, tantric passion. **29031**

NO SHORT SKIRTS

No shorts, ever, SWM, with many interests, would cherish the honest and therefore consistent modesty of a woman for all seasons. Asian a plus. **29822**

SEEKING A LITTLE FUN

Attractive, adventurous SM, 24, seeks nice, intelligent, sexy female for fun. **29179**

WELL-HUNG

Fit SWM, 24, 5'10", 170lbs, brown/brown, seeks women to have fun with. No strings attached. **29166**

SEEKING ADVENTURE

Fit SM, 6', 175lbs, brown/brown, very well-endowed, smooth, likes partying. Seeking someone to have fun with. **29302**

WITTY POLYGLOT GLOBETROTTER

British-accented, Progressive liberal, agnostic buddhist, 30s, Ph.O, slim, long-haired, mediterranean-looking, devastatingly, bloody handsome East Indian Prince, seeks witty, dangerous fair maiden the gypsy warned about. **29306**

NO STRINGS ATTACHED

SWM, 29, looking for a relationship with no strings for visits to satisfy one another's needs. **29052**

DIAL A SWEETHEART

French/English SM, 32, 6', 165lbs, in West Bay, seeks vivacious female to worship and please. Enlighten my heart, body, and soul. **29318**

LE PETITE PRINCE*

Natural born philosopher, SWM, 32, 6', 170lbs, good-looking and easygoing, attentive, intelligent. Seeking attractive, funny, intelligent lady, 25-45, with strong libido. Let's have fun! **29306**

CUTE AND CREATIVE!

Intelligent, attractive, sensitive guy, 28, who thinks on the good side of life, seeks warm, creative, good-hearted, cute female for fun, friendship, and romance. **29029**

IF SPANNING...

has positive associations in your secret fantasies, and you're an attractive female, 20s-40s, thin/medium build, call this handsome SWM, 30s, Ph.O, interests in literature/art/film. Friendship/LTR. **29122**

OLDER WOMAN?

SWM, 38, exotic looks, drug-free, financially secure, seeks sensual relationship with older woman, 60+. Chemistry more important than age, race, or size. **29032**

LOOKING FOR LOVE

SWM, 44, 6'1", blond/blue, enjoys motorcycles, biking, sports, dining out, movies. Seeking SF, with similar interests, for friendship, possible LTR. **29169**

SENSUAL & A LITTLE SILLY

Slim, handsome SWM, 33, engineer, midwestern type, seeks cute, smiley, smart, warm SF who loves hardcore exercise, bay area variety, strong open communication. **29049**

SM WHO LIKES:

kind of blue/Catch-22/Grace Land/Right Jeeves/Brandenburg Concertos/Philadelphia Story/Magritte/Mother Night/Lingerie/switch hitters/words/seeks SF. **29782**

IF SPANNING...

SPANISH LOVER

Passionate, romantic, American/Hispanic male, 35, 5'5", 175lbs, black/brown, seeks down-to-earth, affectionate, sexy SF to have fun with. **T#8824**

HELLO, GIRLS

Gentleman, 19, seeks fun-loving, attractive female, 18-23, with a good sense of humor, for fun, maybe more. **T#8840**

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. **T#7798**

A YEAR FROM NOW...
you'll be thinking about the best day you enjoyed while in love with a WM, 45. Call for more details. **T#8837**

ARTS APPRECIATING NICE GUY

Friendly, nice-looking tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, SF MOMA, dogs. Seeking pretty, trim, female, 30s to early 40s. **T#8841**

BLACK PRINCESS...

who's trustworthy, with good heart, sought by middle-aged, good-looking one-woman man to love and treasure you always. All replies answered. **T#8829**

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. **T#6978**

SUNSET SEEKS SUNRISE
Good-looking, mid-20s WM seeks discreet encounters with petite, sexy Asian lady, 20-45. Married okay. **T#8831**

WUDUU BELIEVE

This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate 5WF, 48-58, dating. LTR. Let's meet for coffee. **T#8154**

SHARP, SLENDER SF, 18-25...
open-minded, curious, seeks love, excitement, romance, fun, playful adventure, sought by experienced, sensual SWM, slim, fit, 44, not-yet-daddy! **T#8426**



SEEKING GOOD TIMES
8-curious 5HM, 25, 6', 185lbs, top, seeks good-looking 8HM, 25-28, bottom. Couples are welcome. **T#9385**

MASCULINE - IDEAL...
fetishist seeks superb, cut 5WM, mid 20s, hedonist, who enjoys thrillingly effective, not expert, oral attention from presentable OWM, 45, professor, safe, confidential. San Francisco. **T#9545**

DRAL PLEASURE FDR MARRIED BI
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV-, no reciprocation required. **T#8841**

GREAT HEAD...

from this big, fat, handsome, Italian cock sucker. Circumcised encouraged. Please be thinner, hard and over 30. I will swallow that white, thick, salty load. **T#9446**

VERY GOOD-LOOKING
Well-built, very masculine, 44 year-old Silicon Valley professional, ex-navy officer, enjoys anything that's mainstream: baseball, cars, business, family, friends, church. Seeking same. **T#8836**

BI EAST BAY MAN
BiWM, 46, 6'1", 195, seeks other Bi men for video, J/O, and more. Must be discreet and private. My place in Oakland, daytime is best. **T#9439**

BI-CURIOUS IN NYLONS
WM mid-50s, 6'5", 230lbs, clean cut, healthy, seeks fit WM, 40+, who enjoys same for erotic encounter. No drugs. **T#8605**

FOOT WORSHIP
Handsome, slender GAM wants to be dominated by an attractive, masculine man. Verbal a plus! Open to all foot scenes. **T#9442**

BI-CURIOUS TOP

Handsome, athletic, fit OWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet Bi -bi-curious bottom, under 45. **T#8396**

FINICKY SHAPE SHIFTER...

seeks mighty, wicked, courageous, warrior dude for companionship, adventure. Five to six, twenties, polite. No tobacco, crack, demon possessions, or faines. Elves okay. **T#9412**

LOOKINACUTE, SMOOTH GUY, 18-22

Boys, hot WM, 25, curious for first-time experience with a guy. Slender or defined body types only. Naturally smooth preferred. **T#9408**

HOT SF BOY

Very good-looking, down-to-earth, fit WM, 33, 6', 185lbs, black/brown, seeks 5M, under 33, for casual sex, possible LTR. **T#9394**

EARTHY SPACEBOY

Super cute DJ, young but sane, spontaneous yet stable, kinky but loyal, into adventure, nature, passion. Seeking guys, 21-35, for dating/relationship. HIV+. **T#8202**

FINE TALL VERSATILE GUY

Tall WM, young 37, 6'4", with long, wild, brown hair (usually in ponytail), seeks cute, healthy-looking, hairy guy who loves to kiss. **T#9251**

LOOKING FOR DOMINANT

Straight-looking/acting, masculine-looking, fit, clean-shaven, good-looking, selective, healthy, clean, discreet GWM, 49, 5'11", 185lbs, will try anything to mutual limits. **T#9381**

CHUBBY BUDDY

Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **T#8610**

SOUTH SF

Bi Curious? Daytime fun. Let's chat. Prefer WM or Latin 23-40 in shape. Super discreet. All calls answered. **T#9241**

ROMANTIC, UNGUT, HAIRY

Bear cub seeks extremely hairy daddy type, 40-60, for fun and romance, passionate, affectionate, oral, warm-hearted, good-natured, let's meet. I am 42, 195lbs, 5'9", brown/brown, cute, HIV-negative, fun and outgoing, ready to go. **T#9234**

MACHO BISEXUAL

I am looking for a bisexual women, busco mujer bisexual. **T#9229**

STRONG TOP SEEKS CUTE BOTTOM

Athletic, masculine, healthy male, 56, 5'10", 190lbs, HIV+, in good shape, works out every day. Looking for nice and cute bottom for good time. **T#9242**

Pretty boy

Young, smart, pretty male, 190lbs, very freaky and well hung, seeks A/HM or TS for first time experience. **T#9306**

BOTTOM OR TOP

Spanish SM, 6'2", black/brown, swimmers build, hairy chest, seeks experienced male, 25-35, who is mature and real. Tops a plus. **T#9319**

STRAIGHT, BI-CURIOUS

Healthy, discreet 5M, 31, 6', good-looking, slender, athletic, fit, smooth, clean, HIV+, seeks clean, healthy, Bi-curious/straight WM, 25-35, for private fun at my place. **T#9202**

TAKE A CHANCE

Attractive, fun-loving SBM, 28, likes sports, the outdoors, movies, dining out, quiet evenings at home. Seeking attractive, outgoing 5M for dating, possibly more. **T#9204**

STRAP-ON SUBSTITUTE

Strap-on doesn't satisfy? Clean BiM available for service. Wife or girlfriend invited to supervise lube and insertion of 9 inch penis. **T#9300**

SCGW

Green eyes, brown hair, 175 6', 40, versatile, masculine, smoker, brew skies, Santa Rosa area seeks same 35-50. Good times/outings. Prefer Italian/Mediterranean you? **T#6955**

DILDER ORAL

GWM, 64, 6', 175lbs, San Franciscoan, seeks similar. Current interests: gym, my 13 month-old dog. **T#9053**

DARK AND LOVELY

5mart, easygoing, attractive, sensitive, slim GWM, 34, 5'5", 145lbs, swimmers build, enjoys movies, walks in the parks. Seeking companionship with the same. **T#9056**

EAST BAY

Mature, appreciative academic seeks gay/straight/bi exhibitionist or curious, 25-55, for private encounters at his home. **T#8605**

STRAIGHT? CELTIC? HIRSUTE?

Gentle, mature, talented 5an Francisco GWM offers stress reduction for straight, 30+ Celt, for friendship first, possible LTR. **T#8685**

CUTE BOY NEEDS FRIEND

5WM, 20, 5'6", 130lbs, brown/brown, seeks guy to hang out with. Please be respectful and serious. **T#8764**

LOOKING FOR FUN

5WM, 41, enjoys dining out, movies, quiet evenings at home. Seeking 5M, 25-45, for friendship first, possible LTR. **T#9419**

COMMITMENT

Outgoing, down-to-earth 58F, 26, 5'8", 170lbs, short hair, reddish-brown complexion, seeks 5F for friendship first, possible serious LTR. **T#9386**

TWO DIVIDED BY ZERO

Bright, handsome, athletic GM, 37, 5'8", 170lbs, muscular swimmer's build, seeks healthy, guy, 27-37, with great sense of humor, for monogamous relationship. **T#9033**

MAN TO MAN

Black male, 55, 5'9", attracted to straight-looking, HIV+, white males, 50-80, single and available, who's taller and heavier than me. Top only. **T#9035**

MASCULINE GUYS 21-36

32, 5'8", 166lbs, into wrestling, working out, darts, road trips, bowling, cold beer, hangin' with other similar straight appearing guys. **T#7810**

JOCK SEEKS STRAIGHT DUDES

Solo jock, 5'5", 165lbs, 44inch chest, buzzed cuts, seeks healthy, discreet, straight, Caucasian jocks/married/frat/construction dudes. I give discreet oral service. **T#8657**

DISCREET

Sincere Oakland gentleman, 47, enjoys entertaining men over 50 in the late afternoons. No reciprocation involved. Go home happy tonight. **T#8653**

GAY LATINO MALE LOOKING

Sweet, caring GHM, 23, N/S, seeks that special guy, 21-50, who will treat me like a queen. Must be willing to put his all. **T#8852**

BENO OVER

Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian plus. **T#8857**

SEXY, HOT BODY

Athletic, handsome, clean-shaven GHM, 33, 5'11", 172lbs, blond/blue, enjoys working out, movies, candlelight. Seeking similar GWM, gentleman. Do you want to be my lover tonight? **T#251**

LOOKING FOR A BOYFRIEND?

Nice, romantic, passionate Hispanic male, 19, 6'2", 225lbs, black/brown, likes movies, concerts, music, beaches, sports. Looking for a friend, possibly more. **T#8494**

PRETTY FOR A BOYFRIEND?

Hey you! I am an attractive lady that is seeking a feminine lady. If you are looking for a nice time please message me. You won't be sorry. I'm mixed with Black, White and German. **T#6933**

TWO DIVIDED BY ZERO

Bright, handsome, athletic GWM, 37, 5'10", 170lbs, black/brown, 5'10", seeks romantic, sexy, healthy guy, 27-37, great sense of humor, for monogamous LTR. **T#8494**

LOOKING FOR ADVENTURE

Single white Hispanic female, 28, light smoker, no children, with college degree, seeks female, 18+, for friendship, possible relationship. **T#8838**

FEMININE BI-F SEEKS PRETTY GIRL

Hey you! I am an attractive lady that is seeking a feminine lady. If you are looking for a nice time please message me. You won't be sorry. I'm mixed with Black, White and German. **T#6933**

GENEROUS COUPLE PREFERRED

Attractive, buxom 5WF, 5'6", 120lbs, young 42, seeks married WF, over 40, who has slim, Anglo husband under 40. **T#9430**

MAN IN THE MIDDLE

Very open-minded OWM, 38, 6', 195lbs, clean-cut, interested in first threesome. Tell me what to do! **T#9391**

BI MALE

seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV+, STD free, professional black male. Call, talk over cocktails. **T#6561**

THREE'S COMPANY

Generous couple preferred. Three's company. **T#8838**

WOMEN SEEKING WOMEN

Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. **T#9202**

Place your ad by phone.

Call (877) 895-7996.

www.oateme.com

Sex triple 8F...Wanna Taste?

8F, 5'2", 145lbs, 44DDDD, 32-36, beautiful chocolate skinned female, seeks financially stable, sexy, older female, any race, for massage and tasty pleasures. What's your fantasy? **T#8645**

WET OR WILD

Couple, he's 34, 5'10", 170lbs, blonde/blue; she's 32, 5'8", 140lbs, curly/athletic build, seeks Bi females for fun. **T#9185**

TABOO-LESS FOR 2001

Very attractive 58M, 24, green eyes, 6'4", 250lbs, likes the outdoors, animals. Seeking mature, older WC for lots of hot fun and erotic pleasure. **T#9301**

TRIO SONATA

Two polyphonic female violins desired for various positions with my male cello. Let's create passionate, episodic, and melodic sounds with our parallel fragments. **T#8842**

GOOD PEOPLE, GOOD TIMES

White couple seeks 8F. We're never too bashful or shy to meet or play. With us, you'll be with good people and enjoy good times. **T#9039**

GIVE IT TO ME

Looking for two guys give it to me at the same time. Youthful 40s 8WM, 6'1", 150lbs, clean-shaven, light body hair, HIV-. **T#9037**

NAUGHTY MAID...

...later negligees, digital photos. Couple seeks normal to great shaped opposite sex, bi-couples, 50-70. We'll be cuties. Retired best. **T#6981**

SAN MATEO COUNTY

Well-educated, attractive, healthy and happy, adventurous lesbian, seeks similar 34-54, for casual to regular dating. **T#9255**

CRAZED REDHEAD

Sexy, funny bi-sexual artist/musician goddess seeks girl-friend/friend/lover for dancing, hiking, romp in the woods, whatever. No strings /long-term. I'm fun, are you? **T#9378**

LOOKING FOR LOVE...

in all the right places. GF, 20, seeks femme GF, no bi, to keep it real. No games. **T#9334**

READY OR NOT

5F, 18, 5'4", 120lbs, light brown/brown, seeks stud or femme to hang out and go places with, possibly more. **T#9330**

NATURE WOMAN

Charming, warm-hearted, attentive, tender, passionate, faithful East Bay woman, 43, seeks kind, honest woman. No games, no lies! Friends first, last, and forever. **T#9158**

LOOKING FOR PARTNER

GBT, 37, one child, financially stable, seeks only gay female for relationship. Mature woman only. Any race, no drugs or drama. **T#8832**

BI CHICK IN THE EAST BAY?

Bi chick in East Bay? Very cute, slim BiF, 23, occasional smoker, wants someone not shaved, very clean, D/F-free. Age/race open. **T#9023**

Pretty Puerto Rican

49, seeks that serious down-to-earth real woman for fun, adventure, friendship and more. 32-70. A/H/W. So let's talk. **T#6922**

LOOKING FOR ADVENTURE

Single white Hispanic female, 28, light smoker, no children, with college degree, seeks female, 18+, for friendship, possible relationship. **T#8838**

PRETTY BI-F SEEKS PRETTY GIRL

Hey you! I am an attractive lady that is seeking a feminine lady. If you are looking for a nice time please message me. You won't be sorry. I'm mixed with Black, White and German. **T#6933**

WOMAN SEEKS WOMAN

Generous couple preferred. Three's company. **T#8838**

It's so simple!

All its costs is a few minutes of your time.

AND IT'S FREE...

- to place your ad in print
- to place your ad online
- voice mail set up
- voice mail message retrieval

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WOMEN SEEKING WOMEN

www.oateme.com

SEX TRIPLE 8F...WANA TASTE?

8F, 5'2", 145lbs, 44DD

SEEKING EXOTIC AND EXOTIC
SWM, 30 years old, 6'2", blonde/blue, 200 lbs. Seeking couples, singles and married females, 18-45 especially Asian women, South American and any other types. **26997**

EXCLUSIVE HOUSE PARTY
Exceptional young couples and women only. Indulge yourselves. Flirt, play and explore your desires. Relaxed, sensuous, private atmosphere. Attractive, committed, adventuresome only. **27813**



SHE'S GOT PERSONALITY
Attractive TV, with female personality, seeks lonely gentleman for regular visits. **29421**

HOT CROSS-DRESSER
Cross-dressing male, 38, 5'11", 165lbs, seeks adventurous, dominant SWM for fun times. Must be discreet. **29390**

NOT MARIN TV
Loves French (swallows), Greek. Services all comers. Prefers married, White/Latin. No money, drugs, STDs, complications. Very discreet, our secret. All considered. **29425**

SUBMISSIVE
WM, 37, seeks dominant TS to play with. If you're out there, get in touch with me. **29328**

A LADY IN THE PARLOR..
a harlot in the bedroom. Sensual, 30ish TV, luscious legs, long hair, waiting to be romanced by a tentative, handsome suitor. **29041**

CLASSY, SLIM TS

Very attractive in Contra Costa. I'm 40, 6', 155lbs, smooth with 8 cup breasts and 40-29-39. seeks a masculine man for dates and possible LTR. My guy is fun, 28-55, clean and disease free. Call me! **29036**



YOU WILL BE MINE
Dominant black man, 30+, safe, discreet, patient, and emotionally stable. Seeking submissive female for safe, fantasy play. Friends first. Any race. Novices welcome. **29437**

CONVERSATION FIRST
Civilized WM seeks literate, wise, mature CBT-loving WF with sense of humor, for conversations, then? **29444**

MASCULINE & SUBMISSIVE
Former straight guy, lean build, wants masculine, dominant guy, lean body, to give me direction, tell me what to do. Smooth hairy, up to early 40s. **29420**

SADISTIC WHITE DADDY...
gives, long, hard spankings to mature, full-figured women. Can you handle the pain? After the punishment, comes the total release and pleasure. **29256**

HOT PAIR ON PENINSULA
Attractive married white couple, 40-something, seeks B/F or couple with same for erotic encounters. Light smoker, drinker, herb friendly ok. **29379**

GOLDEN SHOWERS
Attractive WM seeks singles or couples, to get together and exchange golden showers. **28858**

BOOB SPANKINGS

Sexy, attractive, feminine, voluptuous, healthy, statuesque, seeks buxom (D-F cups) shapely, "kinky", clean, discreet women to discipline me with your luscious mounds. **29133**

SPANKING NEEDED...

by polite, well-educated, hand-some SWM college boy, 20s,

from female parent figure. I am

discreet and have my own place.

28878

seeks a masculine man for dates and possible LTR. My guy is fun, 28-55, clean and disease free. Call me! **29036**

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SAN FRANCISCO BAY GUARDIAN

Classifieds

the best only gets better

Classified Index

For Career Education and Employment see
Bay Area Careers
beginning on Page 112

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Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

CONNECTIONS & 18+: All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

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BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

BY E-MAIL:

Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

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Except in the case of contract installments, all classified advertising is strictly pre-paid. No refunds after submission of payment. Cancelled ads will receive credit for future advertising. Ads must be cancelled before deadline for that issue. The Publisher reserves the right to edit, alter, omit, or refuse any ad submitted.

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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246328

The following person is doing business as KATHY DERANGI LDAN PROCESSING, 1826 Broderick St., #22, San Francisco, CA 94115; Kathy Derangi, 1826 Broderick St., #22, San Francisco, CA 94115. Registrant commenced business under the above fictitious business name on the date March 15, 2001. This business is conducted by an individual. Signed TDDD HEAPY. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on March 15, 2001. **MARCH 21, 28 APRIL 4, 2001. L# 3S2S02**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 247373

The following person is doing business as CARLOS WELDING, 520 Buchanan Street, San Francisco, CA 94102; Carlos Barrios, 1134 Peralta Street, Oakland CA 94607. Registrant commenced business under the above fictitious business name on the date January 22, 2001. This business is conducted by an individual. Signed KATHY DERANGI. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, Deputy County Clerk on January 29, 2001. **MARCH 14, 21, 28 APRIL 4, 2001. L# 3S2401**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 247278

The following person is doing business as Tina Stromsted, PHD, MFT, ADTR, 781 Cole Street, San Francisco, CA 94117; Nathalie Perredot Stromsted (Tina), 781 Cole Street, San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date March 13, 2001. This business is conducted by an individual. Signed CARLOS BARRIOS. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on March 13, 2001. **MARCH 21, 28 APRIL 4, 2001. L# 3S2504**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 247523

The following person is doing business as THE WILD HEART AFFAIR, 1231 Market Street, San Francisco, CA 94103; Daniel Matsumoto, 884 Lurline Drive, Foster City CA 94404. Registrant commenced business under the above fictitious business name on the date March 19, 2001. This business is conducted by an individual. Signed Daniel Matsumoto. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on March 19, 2001. **MARCH 21, 28 APRIL 4, 2001. L# 3S2503**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246184

The following person is doing business as QBAR FDR WOMEN & FRIENDS, 1550 California Street, San Francisco, CA 94105; SANDRA M. YASAH, 481 Lincoln Circle, #7, Millbrae, CA 94030. Registrant commenced business under the above fictitious business name on the date January 22, 2001. This business is conducted by an individual. Signed SANDRA M. YASAH. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on January 22, 2001. **MARCH 21, 28 APRIL 4, 2001. L# 3S2505**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319262
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of EARLDEAN MARSHALL HITZ For Change Of Name. The application of EARLDEAN MARSHALL HITZ for change of name, having been filed in Court, and it appearing from said application that EARLDEAN MARSHALL HITZ has filed an application proposing that her name be changed to EARLDEAN MARSHALL. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 30th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 28th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **MARCH 7, 14, 21, 28, 2001. L# 3S2301**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246607

The following person is doing business as SHERPA CONSTRUCTION, 38 Oaklawn Dr. #15, Daly City, CA 94015; Ang B. Serpa, 38 Oaklawn Dr. #15, Daly City, CA 94015. Registrant commenced business under the above fictitious business name on the date January 1, 2001. This business is conducted by an individual. Signed Ang B. Serpa. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Feb. 13, 2001. **MARCH 14, 21, 28, 2001. L# 3S2404**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246607

The following person is doing business as SHERPA CONSTRUCTION, 38 Oaklawn Dr. #15, Daly City, CA 94015; Ang B. Serpa, 38 Oaklawn Dr. #15, Daly City, CA 94015. Registrant commenced business under the above fictitious business name on the date January 1, 2001. This business is conducted by an individual. Signed Ang B. Serpa. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Feb. 13, 2001. **MARCH 14, 21, 28, 2001. L# 3S2301**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246993

The following person is doing business as QUICKIE CAR TODNS, 909 Wisconsin St., #1, San Francisco, CA 94107; Gus D'Angelo, 909 Wisconsin St., #1, San Francisco, CA 94107. Registrant commenced business under the above fictitious business name on the date January 1, 2001. This business is conducted by an individual. Signed Gus D'Angelo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on February 26, 2001. **MARCH 14, 21, 28, 2001. L# 3S2406**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 247367

The following person is doing business as DIVINE CHAI, 1250 Grove St., #7, San Francisco, CA 94117; Angela L. Wilson, 1250 Grove St., #7, San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date March 12, 2001. This business is conducted by an individual. Signed ANGELA L. WILSON. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on March 12, 2001. **MARCH 14, 21, 28, 2001. L# 3S2301**

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These Are The People In Your Neighborhood (TATPIYN) will be screening locally produced film and video shorts as features and installations as a benefit for our April 28 Street Festival. (See Bay Area portion of TATPIYN website). Works of visual and sculptural art will also be on display, as well as music from Nickel Beer Riot, and the Alex Kort Ensemble. 956 62nd St. (cornering Lowell Street). \$5 suggested donation at door. <http://tatpiyn.netfirms.com> or e-mail transitionperiod@hotmail.com.

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Announcements

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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247436
The following person is doing business as TODD HEAPY PHOTOGRAPHY, 168 Laidley St., San Francisco, CA 94131; Todd Heapy, 168 Laidley St., San Francisco, CA 94131. Registrant commenced business under the above fictitious business name on the date March 15, 2001. This business is conducted by an individual. Signed TDDD HEAPY. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on March 15, 2001. **MARCH 21, 28 APRIL 4, 2001. L# 3S2S02**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 246328
The following person is doing business as KATHY DERANGI LDAN PROCESSING, 1826 Broderick St., #22, San Francisco, CA 94115; Kathy Derangi, 1826 Broderick St., #22, San Francisco, CA 94115. Registrant commenced business under the above fictitious business name on the date March 15, 2001. This business is conducted by an individual. Signed TDDD HEAPY. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on March 15, 2001. **MARCH 21, 28 APRIL 4, 2001. L# 3S2S02**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247373
The following person is doing business as CARLOS WELDING, 520 Buchanan Street, San Francisco, CA 94102; Carlos Barrios, 1134 Peralta Street, Oakland CA 94607. Registrant commenced business under the above fictitious business name on the date January 22, 2001. This business is conducted by an individual. Signed KATHY DERANGI. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, Deputy County Clerk on January 29, 2001. **MARCH 14, 21, 28 APRIL 4, 2001. L# 3S2401**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247278
The following person is doing business as Tina Stromsted, PHD, MFT, ADTR, 781 Cole Street, San Francisco, CA 94117; Nathalie Perredot Stromsted (Tina), 781 Cole Street, San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date March 13, 2001. This business is conducted by an individual. Signed CARLOS BARRIOS. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on March 13, 2001. **MARCH 21, 28 APRIL 4, 2001. L# 3S2504**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247523
The following person is doing business as THE WILD HEART AFFAIR, 1231 Market Street, San Francisco, CA 94103; Daniel Matsumoto, 884 Lurline Drive, Foster City CA 94404. Registrant commenced business under the above fictitious business name on the date March 19, 2001. This business is conducted by an individual. Signed Daniel Matsumoto. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on March 19, 2001. **MARCH 21, 28 APRIL 4, 2001. L# 3S2503**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319262
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of EARLDEAN MARSHALL HITZ For Change Of Name. The application of EARLDEAN MARSHALL HITZ for change of name, having been filed in Court, and it appearing from said application that EARLDEAN MARSHALL HITZ has filed an application proposing that her name be changed to EARLDEAN MARSHALL. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 30th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 28th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **MARCH 7, 14, 21, 28, 2001. L# 3S2301**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319262
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\$600 CASTRO/EUREKA VALLEY (Hancock ST @ Noe ST) to share with 32yo GM and 2 others. Deck - Yard - H/W Floors - O/W - Great place in the heart of the Castro - convenient to everything! Must be Gay/HIV friendly. Place is very eclectic, quiet room has view of downtown. Roommates are friendly, but have their own lives... (#27648) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

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\$650 SOMA - Large room in house w/ parking & W/ D. Pets ok. #4802. **The Original San Francisco Roommate Referral Service.** www.RoommateLink.com. 415-560-0606

\$700 Crock-Am - Room in apartment, w/ patio & W/ D. Cat DK. #5312. **The Original San Francisco Roommate Referral Service.** www.RoommateLink.com. 415-560-0606

\$700 plus utilities, 1st + 2 mo. deposit (Haight Fulton/Taylor), \$510. Small room w/ loft. 7month lease, no pets. (415) 750-9603.

\$750 CASTRO/EUREKA VALLEY (Eureka ST @ 20th ST) to share with 43yo GM. Deck - Yard - D/W - W/D/F/P - Great apt, U8 working, responsible, clean, and considerate with good references and credit report. Bedroom is 8 x 12 overlooking a beautiful garden. Street parking and public transit are easy (#27594) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$750 Mission Incl. utilities Share 2 bedroom, must love pets. Very sunny! Call (415) 522-0620.

\$800 SF Portola - Share 2 bedroom large sunny house, including yard with gay man. Own private room. Info (415) 656-1722.

\$800 SOUTH OF MARKET (Forest Road @ Yerba Buena Island) to share with 32yo GM. Deck - Yard - D/W - W/D - Beautiful apartment on Yerba Buena Island, 10 mins to downtown SF. Muni service every 20 mins. Breathtaking views. Utilities except phone and cable included. You MUST love dogs and must commit to stay at least through Dec. 2001. (#27643) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 SOUTH OF MARKET (Shipley @ 4th ST) to share with 29yo GM. Deck - Yard - H/W Floors - Parking - D/W - W/D - It is a fairly new 2-BD townhome, built in 1992. It has 3 levels. I own the house and most of it is furnished. (#27616) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$850 CASTRO/EUREKA VALLEY (17th ST @ Olamond ST) to share with 25yo GM and 2 others. Other roommates: 48 GWM, works in legal field, 2 friendly cats. NONSMOKERS ONLY. 2 blocks from Castro, Muni. New paint and carpet. Call for details. (#27625) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$875 Outer Mission - Female, share furnished 3bed/bath Victorian. N/N. N/D. No pets. Phone NOT included. Available 04/01/01. nancyfreund@aol.com ; nancy@intercom.com; (415) 841-1449

\$900 PACIFIC HEIGHTS (Filmore @ Eddy) to share with 23yo SM and 2 others. Parents - D/W - W/D - Two 23 year old professionals (#27625) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$900 PRESIOIO (Pershing @ Lincoln) to share with 32yo SM. Yard - H/W Floors - Parking - D/W - W/D - Seeking san francisco undergrad or grad student only. (#27653) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$950 CASTRO/EUREKA VALLEY (Noe @ 18th ST) to share with 33yo SM and 2 others. Deck - Yard - H/W Floors - W/O - We are heterosexual male and female ages 33 and 35. Very quiet and extremely neat. No drugs or alcohol. Please be very responsible, cooperative, friendly and have sense of humor. We have a lovely dog. No more pets. Minimum cooking. (#27626) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

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Something You Like!
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\$650 Castro Valley - Share nice house with easy-going GWM, 46. Near BART, Freeways. Shared utilities. Chrs (510) 581-2297.

Shared Housing, Other

\$500, 5, 5F. Includes utilities. Room has separate entrance. For single occupant. Call Eduardo. (650) 624-9880.

\$575 Oakly City - Single only, No smoking, No drinking, No pets, including utilities. Call (415) 298-7848.

\$600 N. Oakland share 2 BR/1.5 bath, house w/ 1 male, hw firs, D/W, large yard, shared util., nr Ashby w/ easy freeway access. (510) 653-7723.

\$850, Oakly City, Room with view in spacious house. Female preferred. Own bath, storage, cable. No Pets. Call Ruth, (650) 878-8144.

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W/D, Deck, (#46432) Free

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Studio...Garage, W/D, HW

Floors, (#46427). Free

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\$1700 RUSSIAN HILL 1

BR...Garage, W/O, (#46438).

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\$1800 NOB HILL 2 BR...W/D,

HW Floors, Deck, (#46454).

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\$1900 COLE VALLEY 2

BR...Garage, FP, W/D, HW

Floors, (#46450). Free

preview with photos at

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over 1500 vacancies! — RENT

TECH (415) 863-7368.

Fee/Guarantee.

\$2000 POTRERO HILL 3

BR...Off Street Parking, FP,

W/D, HW Floors, Deck,

(#46443). Free preview with

photos at

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over 1500 vacancies! — RENT

TECH (415) 863-7368.

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\$2100 NOE VALLEY 3

BR...Garage, FP, W/D, Yard,

(#46433). We have over 600 rooms! — RENT

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\$2150 NOB HILL STUDIO

...Off Street Parking, FP,

W/D, HW Floors, Deck,

(#46443). Free preview with

photos at

www.renttech.com — We have

over 1500 vacancies! — RENT

TECH (415) 863-7368.

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\$2200 INNER SUNSET 2

BR...Dog Ok, Cat Ok, W/D, Yard,

Deck, (#46444). Free preview with

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over 1500 vacancies! — RENT

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\$2300 NOB HILL STUDIO

...Off Street Parking, FP,

W/D, HW Floors, Deck,

(#46445). Free preview with

photos at

www.renttech.com — We have

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\$2400 POTRERO HILL 3

BR...Garage, FP, W/D, Yard,

(#46446). Free preview with

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March 22-28, 2001

Aries

March 21 - April 19

If you eat too much junk food, you throw up. If you think too many junk thoughts, your brain gets all nauseous. But people don't notice intellectual nausea as readily as physical nausea and are often caught unawares when their minds suddenly spew partially digested notions all over the carpet. If you can't think healthy thoughts this week, try not to think at all.

Taurus

April 20 - May 20

Some people have a very difficult time admitting they are wrong, and some of those people are Taureans. Oh no, I didn't mean to imply you were wrong. Gracious, no. But you might know a Taurus who is in the wrong this week, and you might want to offer him or her a friendly little lecture. So have a stern moral lesson prepared, just in case.

Gemini

May 21 - June 20

Money (did I get your attention?) is nothing more than stored work. Little chunks of labor, neatly compacted for storage. It's too bad there isn't a tangible unit of leisure. If there were, people might devote themselves further to their favorite and most rewarding forms of work, secure in the knowledge that their relaxation accounts were comfortably bloated in the event that they should need to slack off in the future.

Cancer

June 21 - July 22

Last month I had a very difficult decision to make, so I made sure to consult all my friends before acting. That way I can blame them if it turns out to have been the wrong move. Of course, once you let a decision pass out of your hands, you run the risk of having someone mess things up worse than you ever possibly could. This is a good week for pondering concepts like "choice" and "responsibility."

Leo

July 23 - Aug. 22

Love can turn you into a sniveling deranged wreck. It's true. But not always. And Leos are much better at falling in love than mere mortals. A Leo has enough class and style to keep the drama safely separated from the trauma. Show others how to practice safe love this week.

Virgo

Aug. 23 - Sept. 22

Detail-oriented persons (such as yourself) tend to notice minor mistakes regarding insignificant sums and make a big fuss, and many Virgos have no appreciation at all for the artistry that constitutes a good con job. Unfortunately, there are many amateur swindlers out there who don't bother with astrology, and at least one of them will try to part you from your petty cash this week.

Libra

Sept. 23 - Oct. 22

Librans are uniquely designed for maximum experience of pleasure. Libra can withstand an amount of good music, yummy dessert, and intense sex that would cause the average non-Libran to experience frontal lobe seizures. Turn up the pleasure dial this week.

Scorpio

Oct. 23 - Nov. 20

We are currently living in a time in which people are seeking ethical clarification and revaluation of values. This increases the danger of accidentally mistaking a passing fad for a righteous cause. Most Scorpios love a good binge of righteousness once in a while, but you might want to consider the effects your current affiliations might have on the rest of your life before jumping into a fit of fanaticism this week.

Sagittarius

Nov. 21 - Dec. 21

Despite years of devoted effort by Sagittarians, there is still no foolproof way to assess a person's ethics at first glance. It's far too easy for you to be overly trusting, obediently listening to all sorts of trash from assholes disguised as doctors, priests, therapists, and professors. With that out of the way, an authority figure is likely to tell you a big whopping lie this week.

Capricorn

Dec. 22 - Jan. 19

Every Capricorn needs to be in charge of something. Capricorns are uniquely suited for leadership, and Capricorn with no flunkies to boss around and no prestigious-looking chair and no polysyllabic title is a scapricorn indeed. Take control of something this week.

Aquarius

Jan. 20 - Feb. 18

Life is becoming entirely too complicated. It's a good thing you Aquarians are smart and just love complicated things. Put your brain through an intense workout this week just to make sure it stays in shape for the new influx of complications scheduled to arrive a little later in your future.

Pisces

Feb. 19 - March 20

There's the Holy Grail and the Book of Love, but have you ever encountered the Artifact of Existentialism? This is an object so profoundly absurd that it causes you to question the nature of existence and the overall intelligence of humankind. You will encounter one of these artifacts this week. Don't show it to the squeamish. ♫

Contact Charon Dunn at P.O. Box 191434, S.F., CA 94119 or charon911@yahoo.com.

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\$99-\$499 Road, Mountain,
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Commuters. 2800
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French Art Deco Table. 12 seater. Mahogany. Perfect condition with both original leaves. 12 matching chairs. \$17,000. Call Georgia at (415) 530-8319.

Pets

Animal Communication with
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Classes. www.marta.org. (707)
829-8186.

Cat - Brenda, 14 years. DSH. Tortoise shell. A real love bug. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat Fluffy Fred - 14.5 yrs. DLH. Charcoal grey Main Coon, sweet couch potatoe. Neutered, tested, shots. \$55 donation. PURRS (510) 444-3204.

Cat Gladys - 6 yrs. DSH, tortoise shell, likes to be outside, good as a sole pet, independent. Spayed, tested, shots. \$55 donation. PURRS (510) 444-3204.

Cat Iggy - 11 months. DSH White/tabby markings. Very sweet, but shy until he knows you. Good with one other cat, indoor only. Teutered, tested, shots. \$55 donation. PURRS (510) 843-4698.

Cat Jack - 7 yrs. DLH tuxedo, indoor/outdoor, playful and bright. Neutered, tested, shots. \$55 donation. PURRS (510) 444-3204.

Cat Jessica - 15 years. DSH. Brown tabby. Sweet and loving. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat Johnny, 10 years. DSH black, FIV+, but healthy. Neutered, shots. PURRS (510) 444-3204.

Cat Judith - 4.5 yrs. DSH golden tabby mix. Shy until she knows you. Good as sole pet in a new attentive home. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat Lillian - 16 yrs. DSH, lilac point Siamese, very sweet and affectionate. Abandoned by owner. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat Molly - 7 yrs. DLH tortoise shell, mellow. Independent. Needs a quiet new home. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat Pal - 5 yrs. DSH, black. Very sweet. Spayed, tested, shots. \$60 donation. PURRS (510) 727-3616.

Rabbit Beatrix - 1 yr. white w/brown spots. Very cuddly and playful. \$20 donation. PURRS (510) 444-3204.

Rabbit Bette - 1.5 yrs. brown, very playful and warm. \$20 donation. PURRS (510) 444-3204.

Rabbit Bert - 8 mo., brown/Black markings very playful, friendly. \$20 donation. PURRS (510) 444-3204.

Dog Beatrice - 1 yr, white w/kids, playful and friendly. \$20 donation. PURRS (510) 444-3204.

Dog Herman - Dwarf, grey/white, cute, needs a little socializing. Not good for young children. \$8.50 donation. PURRS (510) 444-3204.

Kittens Available - 4.5 months and 7.5 months. Spayed, tested, shots. \$55 and \$60 donation. PURRS (510) 444-3204.

Rabbit Bart - 8 mo., brown/Black markings very playful, friendly. \$20 donation. PURRS (510) 444-3204.

Dog Travis - 1 yr, Black/Golden Retriever Mix, housebroken, good w/kids, playful. Neutered, shots. \$100 donation. PURRS (510) 444-3204.

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Cat Rocky - 4 yrs. DLH, Tuxedo, FIV+, but healthy asymptomatic. A real love bug. Neutered, tested, shots. \$55 donation. PURRS (510) 444-3204.

Cat Smiley Marie. 2 1/2 years. DMH Calico, very sweet & affectionate. Spayed, tested, shots. \$60 donation. PURRS (510) 769-1032.

Cat Tallulah - 6 yrs. DSH, tortoise shell, likes to be outside, good as a sole pet, independent. Spayed, tested, shots. \$55 donation. PURRS (510) 444-3204.

Cats - Moppet (male) & Muppet (female). 1 1/2 years. DSH. Grey tabbies. Both sweet & affectionate. Altered, tested, shots. \$115/pair donation. (510) 843-4698.

Doberman Pups - gorgeous fawn colored. \$300 & up. (559) 221-8819.

Dog Beautiful Bouvier Des Flandres 2 yrs, female, spayed needs caring home. Well trained. (510) 654-0104.

Dog Lila - 3 yrs, German/Australian Shepherd Mix. Good w/kids, house trained. \$100 donation. PURRS (510) 444-3204.

Dog Travis - 1 yr, Black/Golden Retriever Mix, housebroken, good w/kids, playful. \$100 donation. PURRS (510) 444-3204.

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Dog Beatrice - 1 yr, white w/kids, playful and friendly. \$20 donation. PURRS (510) 444-3204.

Rabbit Chester - 11months, albino. Responsive, affectionate. \$20 donation. Purrs (510) 444-3204.

Rabbit Chester#2 - 10mo, white w/silver nose and ears, very playful, affectionate, gets along great w/kids, gentle. \$20 donation. Purrs (510) 444-3204.

Rabbit Pamela - 3yrs old, Albino, big girl, very mellow and sweet. \$20 donation. PURRS (510) 444-3204.

Rabbit Penelope - 1yr, albino white, "big girl", loads of personality, friendly. \$20 donation. Purrs (510) 444-3204.

Rabbit Portia - 1.5 yrs, White Albino, very soulful and sweet. Needs new loving home. \$20 donation. Purrs (510) 444-3204.

Rabbit Sally - 1.5 yrs, White w/ black points, very friendly gentle, inquisitive. \$20 donation. Purrs (510) 444-3204.

Misc. Marketplace

MIRRORS (new) jobsite leftovers, 48"x100"x1 1/4" (7) \$109 ea. 72"x100"x1 1/4" (11) \$159 ea. 72"x50" w/1" bevel (3) \$115 ea. Will deliver free. Installation available. Visa/MC (800) 473-0619. (CAL*SCAN)

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STEEL BUILDINGS Sale - 40x60x14, \$10,502; 50x75x14, \$13,046; 60x100x16, \$19,102. Mini-storage, 40x160, 32 units, \$17,228. Free brochures. www.sentinelbuildings.com Sentinel Buildings, 800-327-0790, Extension 79. (CAL*SCAN)

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Accordion or Keyboard Klezmer clarinet player forming a band to do free shows on the local Bube and Zeyde circuit. I've got the experience and charts, and you've got decent chops and interest in Klezmer music. Call Corey at (415) 334-7112.

ATTENTION COVER BANOS: VH1 wants you! Can you play any song, any style? Send video/CDs to: VH1 Cover War, 1515 Broadway, #2135, New York, NY 10036. Questions? Call (212) 846-7568. (AAN CAN)

Attention Professional Musicians, Band auditioning for Bass and Drums. Rock with modern beats. Play live. Record. New CO. Details, (415) 254-9749.

Backup singers wanted for Transcendental Hayride, poppy psychedelic jam band with studio and CDs out. (415) 831-0773.

BAND IS LOOKING FOR A NOISE GUY. Scratching, sampling, percussionsists or whatever it takes to add texture and ambience to our sound. Hi energy alt rock sounds meets techno, w/strong melodic commercial sense. Very serious only. Career oriented. Paul (415) 674-6892.

Band wanted for singing and Hip Hop group, R&B / Hip Hop / Blues / Jazz. MUST READ MUSIC! 1-877-222-2476. True Noise Productions.

Bass and Guitar Wanted: Dark, lush, tribal project. Influences: Bjork, Siouxie, PJ Harvey, (510) 840-7730. (510) 601-0618.

BASS & GUITAR wanted by 80NG. CO, Studio & Management. Influences: Fishbone, 247SPYZ, Primus, Badbrains, Hendrix, Oixiedreggs. (510) 337-9014.

Bass needed for paid gigs. Influences: Hole, Metallica, Soundgarden. Call Sharon, (415) 437-1914

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'79 HONDA CX 500 DELUXE - Very well maintained, shaft drive, water cooled, V-Twin/Guzzi style engine. \$1250/OBO. (415) 330-2183 x1363.

86' Yamaha Seca - 400cc, 7K, looks & runs great, new battery, helmet included. \$900 obo (415) 673-2511 ext: 704.

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CHARITY CARS - Donate your vehicle. Seen on Oprah and People Tax deductible, free tow. We provide donated vehicles to struggling families. 1-800-442-4451, www.charity-cars.org (CAL*SCAN)

Rhythm

Blues Bands Wanted to play Saturday nights @ Inner Sunset bar. Soulful intimate space. Contact Tanya Thurs. 11-5. (415) 561-4340.

Drummer / Bassist - experienced/ dedicated, seeks guitarist/ front person for blues/ rock project. Keyboardist welcome too. Eric (415) 474-5149.

Drummer needed Solid, dedicated intelligent. Willing to learn material. Influences: Swervedriver, Ride, Dinosaur Jr., Mould. We have cd & kit if nec. (510) 864-8836.

Drummer with space - seeks musicians for casual Jam/ Writing collective. Gary (510) 559-3494.

Feeling Bored? Quality, experienced keyboardist/songwriter available to spice up your band. Imagine Hammond/piano/synth sounds, great equipment and the ability to travel thru diverse musical landscapes. Prefer focused jam band or Jazz-Funk. Think: Galactic, MMW, SCI, Meters, Maceo, GO's, Zero, Miles. Long resume, easy going attitude, team player. Call Jim now at (415) 383-2308.

Female Vocalist Wanted Multi-lingual, Eclectic, Eccentric Vocalist needed for recording project. P.J. Harvey, Lida Lunch, Ministry. After 7 PM. (415) 731-5194.

Seeking 2 Female Hearts - with voices for band. Mike (415) 731-3054.

Used Cars & Trucks

'72 Monte Carlo Chevy- Good Condition. Please call Saturday or Sunday. \$6000/OBO (415) 239-6404.

'84 Chevy Van 10 - white, excellent condition, interior finished, stereo, very cool. \$1500 OBO Call (650) 359-0927.

B7 Ford Econoline - perfectly maintained, custom interior. \$3950. (415) 861-6100.

'89 Honda Accord LX - Excellent condition 100K. Manual \$3500. Call (415) 487-2508.

'90 Nissan 300 ZX - leather, power everything, cruise, 80 SE stereo, new tires/ brakes, limo tint, turbo spoiler. \$8,999. (650) 704-5755

'98 Mitsubishi Eclipse RS - Great condition, 41K, black exterior/tan interior, all power, alarm, CO, 2 or hatch, 5 speed, includes 3yr service warranty. Sale by owner \$13,000. (415) 730-5026.

Bass Player w/ vocal ability wanted for SF power trio. Influences: Cream, Black Crowes, Led Zeppelin. Chris (415) 668-8425.

Bass Player Wanted - HARO EOGEO folkrock, R&B, Dylan, Joe Cocker, Stones. Eric (415) 333-9178.

Bassist Available - "...versatile and engaging" N.Y. Times. Performances in 50 States and over 50 countries. Acoustic, electric and other bass instruments. (415) 566-48B2.

Guitar and Keyboardist Wanted - SF original modern rock band with National Top 30 hit. Must be free to tour. Positions include employment with benefits. Influences Beatles/ Stones/ U2/ Wallflowers, Verne, Oasis. Call/Leave message (415) 5556 ext: 606.

Guitarist Wanted - for a punkabilly band. All songs original & Influences include Rev Horton Heat, Call Sean (415) 333-4052.

Hip Hop rappers wanted. Lyrically skilled only, for compilation album, 1-877-222-2476. True Noise Productions.

Keyboards Wanted for Neo/Funk/Soul Project 3 nights a week, gigs or practice. Need someone ready to progress into a career in music. Nate (408) 578-5487. www.wefunkyou.com.

Bassist Sought, The Tabloids have 2 cds, significant airplay, international media exposure, popular website, paying gigs, business plan, legal representation, annual bonus. "Lou Reed meets the Clash." Seek dedicated player with stage & recording experience, gear, transportation, a desire to be part of an excellent team in an atmosphere of mutual respect. (510) 428-9866.

Bluegrass singer/ guitarist wanted by mandolin/ guitar player - sing/ play bluegrass duets. Have experience with bluegrass. Sorry, no beginners. Russell (415) 750-1846.

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'84 Chevy Van 10 - white, excellent condition, interior finished, stereo, very cool. \$1500 OBO Call (650) 359-0927.

B7 Ford Econoline - perfectly maintained, custom interior. \$3950. (415) 861-6100.

'89 Honda Accord LX - Excellent condition 100K. Manual \$3500. Call (415) 487-2508.

'90 Nissan 300 ZX - leather, power everything, cruise, 80 SE stereo, new tires/ brakes, limo tint, turbo spoiler. \$8,999. (650) 704-5755

'98 Mitsubishi Eclipse RS - Great condition, 41K, black exterior/tan interior, all power, alarm, CO, 2 or hatch, 5 speed, includes 3yr service warranty. Sale by owner \$13,000. (415) 730-5026.

Bass needed for paid gigs. Influences: Hole, Metallica, Soundgarden. Call Sharon, (415) 437-1914

Great Gig Opportunity - WANTED a female violinist for an established professional Rock & Roll Show Band. Oink Bright's SRO www.dickbrightssro.com. Basic Requirements: must be willing to rehearse, be willing to learn choreography, love to have fun, have a flexible schedule, be willing to travel occasionally, and be willing to wear rock & roll attire. Please contact (415) 461-7983.

Singer / Songwriter Duo - looking for Bassist and Drummer for original band and reggaeton. (925) 229-5482.

Singer Wanted Looking for dynamic/charismatic singer with good range. Influences: U2, Tool, Nick Cave, Morphine, Nirvana, Aaron (510) 872-1115.

SWM, Singer, Songwriter, Dysfunctional Guitarist Iso Female Musician/ Artist counterpart. Age, Race, and/or religious mania irrelevant. Guitar player a big +. (415) 282-0655.

The Oropseds Live rock show with SF's very own killer local band at The Hotel Utah, April 4th, at 9. www.dropseeds.com

Guitarist Wanted - for a punkabilly band. All songs original & Influences include Rev Horton Heat, Call Sean (415) 333-4052.

Hip Hop rappers wanted. Lyrically skilled only, for compilation album, 1-877-222-2476. True Noise Productions.

Keyboardist Wanted for Neo/Funk/Soul Project 3 nights a week, gigs or practice. Need someone ready to progress into a career in music. Nate (408) 578-5487. www.wefunkyou.com.

Mongolid Orummer needed for established balls-out high-energy Ovo tribute. Be a precise, clean shaven, caucasian mutant, ready to travel. Loid (415) 587-5355.

Need Male Country Singer - Must accompany himself on guitar. For gig at Great American Music Hall. Songs, "Amazed" by Lone Star & "Something that we do" by Clint Black. Auditions at The Mint Bar, 1942 Market Street, in S.F. Sunday, 4/8/01 1pm-4pm. Contact the Mint 415-626-4726.

Percussionist Wanted By Latin Funk R&B band. Must play congas & timbales & know all Latin styles. Martin 510-638-0789

Players wanted for odd, steady giggling, pop group reinventing. Need drummer, 3rd vocalist, instruments. Magnetic fields, nilsson, neutral milk hotel, early bowie. (510) 533-2099.

Pound your drums to dust. 8 armed drummer sought to complete our loud & fuzzy space rock trio. We've got the riffs & practice space if you've got the energy to set the world on fire. (415) 255-8992.

Punkrock Singer Wanted - Influences: propagandhi, Jehu, NOFX, Clash, Bouncingsouls, MinorThreat. dan (415) 860-7157.

R&B female singers wanted for compilation album. Call 1-877-222-2476, True Noise Productions.

Riverbottom Nightmare needs a drummer to join our smoky/ whiskey drenched lounge act with a loose burlesque feel. Must appreciate dynamics & empty space. Our sound - Hey Big Spender meets David Lynch. Call Pandora (415) 642-FIRE.

Seeking 2 Female Hearts - with voices for band. Mike (415) 731-3054.

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Bass needed for paid gigs. Influences: Hole, Metallica, Soundgarden. Call Sharon, (415) 437-1914

SF Civic Symphony needs Violins, Basses, for April 21st concert at noon, Schumann's 3rd, von Weber, Faure. Rehearsals at 7:30pm. Wednesdays at Harvey Milk Center. Call Karen (650) 692-5650.

FIDDLE LESSONS !!! Learn Irish, Old-Timey and Bluegrass, reading, as well as playing by ear and improvising. Call Jason at (415) 824-7653.

Jazz Guitar Lessons Learn to play solo jazz... or play swing, blues, modern jazz, bebop, or fusion. B.A. in music, 30+ years experience. Concord recording artist.

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Guitar and Keyboardist Wanted - SF original modern rock band with National Top 30 hit. Must be free to tour. Positions include employment with benefits. Influences Beatles/ Stones/ U2/ Wallflowers, Verne, Oasis. Call/Leave message (415) 5556 ext: 606.

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DUNCAN JAMES (415) 282-4547

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Native Hungarian - teaches Hungarian as a foreign language, experience, teaching degree. (415) 731-3054 Reka.

Workshops Seminars

CareerBuffet

Looking for an opportunity to advance your professional career by improving your job skills? Avoid jumping into another unwanted career path by meeting with local career education providers in a fun, unique environment. CareerBuffet, a Bay Guardian-style career education and employment mixer, offers a social atmosphere to explore some of the best resources for career development in the area. This event is free to the public. April 11, Venture Frogs, 4-8 p.m. at 1000 Van Ness in San Francisco. www.sfbg.com/careerbuffet.

CareerSource employment opportunities



Career Services

Bartenders: Make \$100-\$250 per night. No experience necessary. Call 1-800-246-6196 ext. 3000. (AAN CAN)

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ArtSearch
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Employment Agencies

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Temp for Top Bay Area companies; non-profits, art galleries, pharmaceutical, investment firms and more. If you have office experience, computer skills, and a winning attitude - We Want You! Top Pay for Great Skills. Call Fellows Placement, Inc. (415) 243-0222 or email jwhite@fellowsplace.com.

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Recession proof industry. Unlimited income potential. Client Acquisition Program. Investment from \$2,495. Financing available. Island Automated Medical Services 1-800-322-1139 ext. 2101. www.business-startup.com (CAL*SCAN)

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General Employment

2 Cell Phone/Page Technicians Test and troubleshoot Cell Phones and Pagers for Retail Sales? repair Shop. 2 yrs. Exp. In job, or 2 yrs. as electronic Tech, or 2 yrs. as RG Tech, or Functional Equivalent Job Site: S.F. Fax resume to City Radio (415) 394-7011, or e-mail: city_radio@hotmail.com

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PETRIBUS/Freightliners/Kenworths! Call today 800-528-3675. John Christher Trucking! EOEs. (CAL*SCAN)

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Spend Your Nights Saving the Earth!

The California League of Conservation Voters (CLCV) is seeking fundraisers for the twenty-person membership team. Flexible part-time evening hours, excellent pay & benefits in a diverse, casual workplace. ONLY SECONDS FROM BART, Call Rico or Scott @ (510) 271-0900 x 313. Students, seniors & people of color are encouraged to apply. www.ecovote.org

STEWARD

On-call, casual position for the beautiful and luxurious downtown Hotel Nikko. Experience in stewarding preferred, but not necessary. Must have flexible schedule and be flexible with time off. Be able to lift 50 lbs. or more. Apply in person at Hotel Nikko, 222 Mason St. at O'Farrell. Take employee entrance at Cyril Magnin (next to loading dock) to B1 level or call hot-line at (415) 394-1173 for application times. Direct questions to (415) 394-1171.

STUDENTS!!!!

Energetic people needed. Reception, office, Internet etc. \$8-\$12/HOUR START. Call (415) 430-2184 x 1038

ACCOUNTING REGISTRAR

To work in a private language school in SF. Maintain detailed record of student payment, why account reports, A/R, A/P, Comp. Proficiency, ability to work w/ diverse cultures. Benefits. EOE. Fax resume to (415) 561-0439

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Administrative Assistant to \$40k

Seeking high-energy individual with MS Office and great attention to detail. Become part of a team where you can make a difference. Contact Strategic Staffing. Staffing: (415) 616-6300 or fax: (415) 616-6306 or emails jobs@strategic-staffing.com.

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For busy finance firm. Strong phones, communication, basic office skills. Growth potential. Call (415) 788-7279 or fax: (415) 788-9839.

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Perm, Dwn car, must work week-ends & holidays. Feed pets/dogs/do pet cleanup. \$80-\$128/day to start depending on number of client visits. Be clean & reliable. SF only. (415) 648-2299.

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Bookseller, Receptionist, and Receiving positions available. Competitive wages and benefits. Apply at: Stacey's Bookstore, 581 Market St., San Francisco, CA 94105, Attn: Millie. Fax (415) 777-5017.

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Are you looking for a job that is fast-paced and enjoyable with a welcoming atmosphere and delicious food? Cafe Fanny - Alice Water's famous French style cafe is seeking baristas with personality. Earn up to \$10/hour depending on experience. Medical, dental, 401K, vacation pay and food discounts. Please fax resume to (510) 526-7486 or contact Josey at (510) 526-7664 ext. 5.



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Adult ads deadline Friday, Noon.
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CLERICAL

Clerical Assistant

For national non-profit reducing domestic violence. Team atmosphere. Need admin support, organized, comp., verbal and interpersonal skills. Excellent benefits. See www.fvpf.org. EOE, PDC, Fax resume & cover letter to (415) 252-8991. Mail FVPF, 383 Rhode Island St., Ste 304 SF CA 94103.

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Seeks professional copy people. Litigation and customer service experience a plus. Call (415) 773-2227.

COURIER

Courier Needed

The San Francisco Bay Guardian is in need of a part-time courier. Ideal job for that right someone. Responsibilities include providing reliable pick-up and delivery services 1 to 2 times a week. Specific times are Mon. and Fri. 11a-5p. Personal car and insurance a must. \$7.50/hr plus mileage. Fax (415) 437-3960, email charlotte_harper@sfbg.com (text only no attachments) or send resume to Human Resources Department, Attn: Courier, 520 Hampshire, San Francisco, CA 94110. Please no calls. EDE

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Over 100 Openings

For data entry specialists. Must be fast, no phones or customer service necessary. Various shifts available. Call (415) 773-2227.

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NORTH American Van Lines has openings in Logistics, Relocation, Blanketwrap, and Flatbed fleets. Minimum of 3 months o/t/r experience required. Tractor purchase available. Call 1-800-348-2147 Dept. CAS. (CAL*SCAN)

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PLEASE.

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ORIVERS/ DISPATCHERS NEED ED, FT/ PT. Drivers must have Class 8 licenses with passenger endorsements. Applicants must be 23 years of age, have H-6 DMV printout and must pass a physical/ drug test. Dispatchers must be organized, articulate and able to handle volume in a time sensitive environment. Call (650) 624-0500 x50 for interview time. Sign-on Bonus, Paid Training, Incentives, Overtime Pay, Benefits

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For private special education school. Be energetic, disciplined. Fax resume to (415) 642-1124 or call Gloria, (415) 642-1134.

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Good Vibrations/Open Enterprises cooperatively seeks F/T Financial Manager. 2 years experience with payroll, EOM & EOY, taxes, budgets, financial statements, cash flow, comp. accts. system. required. Oversees a/p, a/r, gen. ledger. Supervisor, train staff. Must be deadline driven, organized, efficient, w/ attn to detail, ability to multi-task, exc. written & verbal communication skills. BA or equiv. pref. Comfort w/ sexuality essential. Previous co-op exp. pref. \$33-35/hr, exc. benefits. DE/GV does not discriminate on the basis of race, ethnic, phys. ability, gender, sex, orient. For job specific app, send a letter & 55-cent SASE or come to 938 Howard St. #101, SF, 94103. Deadline March 26. NO CALLS, PLEASE.

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1023 Stanton, SF. (415) 564-2820. Michelle/Aly

Cashiers: 3939 24th St., SF

(415) 282-9500. Dave/Sara

Shift Supervisor (weekends),

Meat Counter Person P/T,

Cashiers: 2140 Polk St., SF. Fax

Resume: (415) 673-7420.

Joe/Lou

Cashiers, Prep Cook: 3060 Fillmore St., SF. (415) 567-6900.

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Lifeguard/ Swim Instructors

At Embarcadero YMCA. Certifications required. PT, AM/ PM shifts. Fax resume to Personnel (415) 957-1260. (CAL*SCAN)

FITNESS

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Fitness Trainer at Embarcadero YMCA. PT, AM/ PM/ Weekends. Great work environment! Monitor fitness center, conduct appointments. Fitness background/knowledge required. Fax resume to Personnel (415) 957-1260. (CAL*SCAN)

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April 11, Venture Frogs, 4-8 p.m. at 1000 Van Ness in San Francisco. www.sfbg.com/careerbuffet.

Reach 701,200 readers!

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REAL FOOD COMPANY**Join our dynamic team and learn about healthy foods. Real Food Company, natural gourmet food stores has positions available. Real food offers good benefits and warm and committed working environment. Call or stop in.**

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Shift Supervisor (weekends),

Meat Counter Person P/T,

Cashiers: 2140 Polk St., SF. Fax

Resume: (415) 673-7420.

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Students, seniors and people of color are encouraged to apply.
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- Activities Director- Potrero Hill
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Edgewood provides extensive training and great opportunities for growth and development working with highly trained professionals. All employees working over 20 hours/week receive a comprehensive benefits package.

Please see our website at www.edgewoodcenter.org for detailed information on position requirement, or contact Human Resources at (415) 682-3106. Resumes to: Edgewood Center HR, 1801 Vicente St., San Francisco, CA 94116; Fax (415) 566-3039; email: jobs@edgewoodcenter.org EOE



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**Outgoing personnel wanted
\$12 hr. + incentives**

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DRIVERS: Must be able to lift 50 lbs.

Current driver's license and DMV report required.

• **WITH OWN VEHICLE:** \$500-\$1500 WEEK PLUS
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The BEST Sales Job EVER

The San Francisco Bay Guardian, Northern California's largest weekly publication, is seeking an inside sales executive who understands new business development, customer retention, telephone cold-calling and driving revenue in media advertising. The candidate must work well with deadlines, multiple projects, and possess excellent verbal and written communication skills.

Job duties include sales presentations to large advertisers and agencies, phone heavy sales, and leading the department toward new business generation. Prior sales experience in media or telesales environment preferred but not required. If you want to work in a fun sales environment with diverse and progressive-minded coworkers who know how to get work done without having a corporate mindset, then look no further!

This inside sales position (with occasional outbound sales calls) is definitely an environment for self-motivated, strategic thinkers who would enjoy selling the ads you see in this classified section of the Guardian. The Bay Guardian offers competitive pay and good benefits.

If you enjoy working in a fast-paced, progressive work environment, then send your resume to HR Dept., Attn: Classifieds, San Francisco Bay Guardian, 520 Hampshire, San Francisco, CA 94110 or e-mail (no attachments please) to charlotte_harper@sfbg.com. Fax (415) 621-2016 or call (415) 487-2514. EOE.



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We're the national payroll & Human Resources services company with a 39% increase in our earnings & a 20% increase in employment last year! Because of this rapid growth we are currently accepting resumes for our Customer Service/Payroll Specialist position in our San Bruno office. Traded on NASDAQ, we are celebrating our 28th anniversary & are listed in Forbes as one of the best managed companies in America.

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available. Real Food offers
good benefits and a warm
and committed working
environment.

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Hungering for something more in your Career?



Illustration: Scott Johnson • scjojo27@hotmail.com

Serious about career advancement? Be sure to pick up the April 11 issue featuring the *San Francisco Bay Guardian's* Careers & Education pullout supplement with a full menu of options to explore, from analysis of the ever-changing employment market to want ads from the Bay Area's hottest companies and career education providers ready to help you get the skills you need to get the job you crave.

Our supplement coincides with, and acts as the program guide to, **CareerBuffet**, a career & education fair with pizzazz. To be held at Venture Frogs Restaurant and co-sponsored by sfgirl.com of the pink slip party phenomena, insidebayarea.com and lifeprint.org this event **PROMISES NOT** to be your average cattle-call job fair.

CareerBuffet offers career development seminars, a career center, and a schedule of activities to foster successful networking. The goal is simple – to match the best talent with the hottest opportunities.

While sampling delicious cuisine and sipping complimentary cocktails, employers and potential job candidates connect in a casual, relaxed atmosphere. Those interested in seeking new employment options or advancing a career through professional development are sure to benefit.

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